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Photo by Sarony, N. Y.

ARTHUR J. LAMB.

THE MATINEE GIRL



At last we have had the long deferred Education of Mr. Pipp, and, like most education, it is in some respects defective.

For instance, who would ever have suspected Mamma Pipp, spouse of the man who was being educated, to walk off with the burden of the entire play on her capable shoulders, which is exactly what Kate Denin Wilson did? If the play had been The Education of Mrs. Pipp the title would have been accurate, for if any one in the play had more troubles or more poignant educating than stout, masterful and socially aspiring "Madame Peep" he or she was out of the cast on Saturday.

"Is Kate Denin Wilson one of those players who hates to be called veteran?" a woman in the same row waxed reminiscent to her neighbor at the matinee. Having the Boston dialect, we were prepared to hear her speak of the Museum, and she had a teary look on her handsome face when she said: "Dear Kate Denin Wilson! She looks just as she did when I was a little girl and she played in the Boston Museum. I hope she will be playing here when my little girl grows into a matinee matron. God bless her!"

Mrs. Wilson would have liked that bit of Boston memory, forgiving the reminiscence for the tone.

Casting about for adjectives to fit Digby Bell, I can think of none so snug fitting as "dear." He was meek, lovable, shrewd, summarily what an old man should be. His make-up was admirable. In another moment I will be saying "dear" again. But although I have always been fond of Digby I have a quarrel with his conception of the part. J. Wesley Pipp was habitually meek and petticoat-ridden, but I am not sure that the author designed him to be always so. He provided him a splendid moment of emancipation from apron strings and supreme naturalness when he allowed him to knock down the man who had robbed and tried to poison him.

One looked then for the mighty wrath of the mild—the fierce upflaming of the fire that never quite goes out in the meekest bosom—the occasional splendid glimpse of the primitive man that hides in the decorum of the everyday. We waited for the slow gradations of feeling, the gradual realization of Count Charamarot's infamy, the wonder and horror of it, and then the burst of anger. Briefly, we would rather have seen Mr. Pipp take more time to knock down the villain, but it was over in a second. Mr. Bell stood with his side toward the audience. There wasn't a chance to read in his face what he thought of his courier's plot to murder him. I never saw a man knocked down without some facial preparation, even in real life. But Digby Bell is so "dear" that I'm going to blame the stage-manager. The mildest man ever born has something of the savage stored away in him that leaps forth two or three times in his life. There was occasion for the savage to leap in this instance, and we missed the gymnastics.

But the girls! O the girls! I wanted them taller. I wanted them to hold their chins higher. I wanted the Gibson expression of repose with a hint of high spirit beneath. One of the young women was Gibsonish as to eyebrows, the other as to repose, but the repose verged upon stupidity and well arched brows won't make a Gibson girl. In thought I brought back Jobyna Howland from Italy and Teresa Maxwell from somewhere else. They have the height. They have the manner. The daughters of the Pippes are admittedly "nice girls," but their resemblance to the Gibson type is not even a family one.

Robert Warwick is so handsome and impressive that I would prefer to see him play Lord Fitzmaurice. He resembles more than Fred Courtenay the riding master nobleman of the average feminine fancy, but he doesn't resemble Jennie Eustace, the stage mother, so nearly.

A cast must be a mosaic, fashioned not so much from a manager's choice as his diverse needs.

At any rate, Augustus Thomas' plays are always manly and as full of wit as a champagne glass of bubbles, and an evening of following The Education of Mr. Pipp is diverting without being lost, which is rare in these degenerate days.

It is a brave woman, or a confident woman, a desperate woman, or all of these, who will dare the dangers of a special matinee in New York. Many such have fled before the lances of the critics and never again appeared this side of the Mississippi. A few have met the fray successfully and believe that the hazardous special matinee was the beginning of an epoch in their careers. Of these was Eleanor Robson. Few reckoned with Madge Carr Cook's slip of a daughter as more than that familiar and commonplace character, a "nice girl," until they saw her in a balcony. But that afternoon it permeated their consciousness that a merely "nice girl" could not read Browning as Browning would have had her read it, and Eleanor Robson's reading of the lines of the poem would have pleased the dreaded author. When she showed glimpses of rare power in Juliet and, again, when she really arrived on the opening night of Mary Ann, wise heads nodded and lips chary of praise said: "I knew it. I have expected this ever since I saw her in a balcony."

Carlotta Nilsson said: "People asked me why I appeared in such a play. I had to. There was no other way. I had to show the public and the managers what I could do. After that it was all comparatively easy."

Margaret Wycherly, who gave a special performance of three Yeats' plays last week, came to America a few years ago to seek her fortune, as other English maids have done. They all found fortune. Fortune, good or bad, we will all find, but it is like marriage, which Walter Howard, in his Two Little Sailor Boys, likened to an Italian table d'hôte:

"You don't know what you'll get, but you're sure to get something."

So Margaret Wycherly found fortune, but not

of the quality of her choice. She appeared in melodrama. She traveled with the Mansfield company for two years, receiving inspiration and but little besides. The long waited and worked for chance came when she was Miss Mathison's alternate in Everyman.

Her name never appeared on the programme, it is true, but she had the gratifying knowledge that no one ever knew the difference when Miss Mathison was out of the cast.

When the Yeats plays were produced at Carnegie Lyceum Miss Wycherly played Mairé, the bride, in The Land of Heart's Desire. She fell in love with the pensive Yeats mind as Arnold Daly became enamored of the fantastic mental processes of George Bernard Shaw, and with similar results. With her husband's aid she produced three Yeats' dramas. The Yeats plays grasped Boston by the cerebrum, and there are symptoms that the Yeats one-act plays may seize the cerebral portion of New York in the same degree.

Here's heartily wishing that Miss Wycherly will find the delayed fortune in America!

A male star playing on Broadway has an aversion for automobiles.

"Why?" said he. "Because to own one is to take your life in your hands carelessly."

The serious editor of a super-serious magazine relaxed the literary tension a bit and took a pretty schoolgirl to a matinee at the Hudson last week. The pretty girl is excessively athletic, and said with a lovely outdoor smile that she was "dying" to see the football scenes in Strongheart.

The two took their seats decorously just as the curtain was going up on The Land of Heart's Desire.

"It was so nice of you to bring me," the pretty girl assured the serious young man.

When the curtain fell she looked at him dubiously. "I don't see—" she began.

"That's merely a curtain-raiser," and the serious young man rose to greet a friend.

They sat through Cathleen ni Houlihan, and the girl bent inquiring brows and the level gaze of the athletic upon her escort. When the brief mortality play, The Hour Glass, was over and they were making their way to Forty-fourth Street, the girl waited for an explanation from her escort.

"It was charming, but I thought you had been promising for six weeks to take me to see Strongheart."

"I—the dates—the programme—" murmured the serious young man. The girl looked chillily at the street.

"I didn't notice any football," she announced.

My matinee chum had to go to the theatre with her mother last week. It was a penance, for she had been discovered writing a note of appreciation to Robert Warwick, ending with an ode to his "beautifully tailored shoulders." The play was Abigail.

"Tell me about it," I said.

M. C. shrugged Frenchly. "It doesn't matter much," she answered.

THE MATINEE GIRL.

AMONG THE DRAMATISTS.

George Ade sailed recently from San Francisco for Japan, where he will remain some weeks to work on his new play, The Second Time on Earth.

Wallace Gillpatrick and Guido Marburg, who made the English version of Marta of the Lowlands, which was produced last season at the Manhattan Theatre and is now being played by Florence Roberts on her Western tour, have secured the English and American rights for the Grandisire, now in its second season in Madrid, and of another play by its author, Benito Perez Galdos, soon to be presented by the famous Maria Guerrero in El Teatro Español.

The Mittenhal Brothers' Amusement company has purchased from Harry T. Lee and Charles Francis Nelson the melodrama A Spy of Port Arthur. Mr. Nelson has rewritten in the Shadow of a Crime and completed a new play, Two Sides of Life. They will be produced next season.

Walter H. Lewis and Ormsby A. Court have completed their Weberfeldian burlesque, Fee, Fi, Fo, Fum, which is now under consideration by a prominent firm of managers.

Jean Caldwell's comedy-drama, In the Valley Below, will be one of the early Spring productions. William L. Mailey will manage the business, and an elaborate production will be made.

Booth Tarkington has made a play out of his novel "The Gentleman from Indiana," and this will be produced at Indianapolis.

Victor Herbert and Harry B. Smith will collaborate in a new light opera for Lulu Glaser for next season. It will be produced in Pittsburgh in October.

Kellett Chalmers, author of Abigail, has sold another play, called Sought After, to W. A. Brady.

Paul Aeye has written a new play, The Canadian, which will be produced at Frankfurt, Germany, March 16, his seventy-fifth birthday.

Cleveland Moffett and Sydney Rosenfeld have completed a one-act comedy entitled A Lesson for Wives. It was presented at the Century Theatre Club, 27 West Sixty-Seventh street, the afternoon of Friday, February 24. The play will be seen later in vaudeville houses.

Gus Hill has contracted for two new comedies which he will produce next season. One Night in New York is in two acts and an American version of a German play produced abroad as A Night in Berlin, and translated by Maurice Heyman. The musical setting has been done by Fred Solomon. Mr. Dooley is the title of the other new play, by Frank D. Bryan. It is founded on the stories of Finley Peter Dunne.

Katherine Cecil Thurston's husband has dramatized his wife's successful novel, "The Masquerader," and the dramatization will be produced at the St. James Theatre, London, by George Alexander.

ARTHUR J. LAMB.

Arthur J. Lamb, whose portrait appears on the front page of The Mirror this week, is chiefly remarkable for the diversity of his talents, which range from light musical comedy writing to the authorship of the most sensational of melodramas. In his songs also he displays much versatility, since they range from such a bass song as "Asleep in the Deep" to a trivial ditty like "You Mustn't Pick Plums from My Plum Tree." Mr. Lamb's next melodramatic production is The Greatest Villain on Earth, which A. H. Woods will produce. He has, with Ivan Caryll, the English composer, written the numbers of The Man from Cook's, the book of which is by Edward Morton, of London, and M. Ordouneau, of Paris. Mr. Lamb is also engaged with Gustave Kerker on an opera that is expected to be produced this Summer in New York.

CASINO PLANS SUBMITTED.

Plans for the reconstruction of the Casino Theatre were submitted to the Building Department this week. The plans embrace a number of important alterations, such as lowering the auditorium to the ground level, and with fireproof construction throughout, at a cost of about \$150,000. It is not expected that the work will be completed before July. The present gallery of the theatre will be done away with, the balcony taking its place. There will be a number of new exits, and the main entrance to the theatre will be on Broadway. The present entrance on Thirtieth Street will be used for carriages. The stairways will also be changed. Every possible requirement of the law will be strictly followed, and the best theatrical experience of the age will be brought to bear to make the theatre not only safe but perfect in every respect.

AS IT MIGHT HAVE BEEN.

An Imaginary Meeting of Metropolitan Managers with Disciplinary Purposes.

Chicago Inter-Ocean.

In two cities of the country, New York and Milwaukee, newspaper play reviewers have been excluded from the theatres because their published comments displeased the managers. In each case suit has been brought to compel the managers to permit the reviewers to pursue their calling.

The chairman rapped for order and the bustling ceased. The assembled managers leaned upon their hands and were all attention. The short ends of cigars were permitted to linger on the edges of several desks, but the thicker smoke cloud arose ceilingward and cleared the line of sight between the speaker and his auditors.

"We are gathered," he began, slowly, but with his accustomed clearness of tone, "we are gathered to consider the case of one Pert Paragraph. You all know the circumstances. What is your pleasure?"

Silence fell upon the gathering, but did not strike the floor before one who was short, round and pompous arose to meet it. "I move," he said, "that the minutes of the before meeting be read from the minute book." Then he sat down.

"The clerk will kindly read what the brother terms the before minutes," announced the chairman, with just the suggestion of a smile ruffling the iron gray hairs of his military mustache.

All was silent as before. The clerk arose to read. A few slyly puffed at the lingering cigar ends, and the air was heavy with suspense. The silver tones of the slim young clerk were about to ring out.

"Mr. Chairman," interrupted he who sat in the corner, "I move that the reading be cut down to the reference bearing upon Paragraph. We don't need the rest."

"Unless there is objection, it is so ordered," calmly announced the chairman. "Proceed, Mr. Clerk."

With the practiced eye of the secretary the clerk ran his finger down the pages of the book he held, and finding that for which he was looking, smiled, cleared his throat, and otherwise gave evidence of being ready to proceed.

Mr. Chairman. The second interruption came from the center of the room, the speaker being of unusual physical mass and commanding in stature, though furtive and uneasy of glance. "Mr. Chairman," he repeated, "I would like to ask whether or not the key-holes have been properly plugged, and whether or not the outer guard is guarding? We cannot proceed too cautiously in this matter."

"Will the brother sitting near the door kindly investigate as suggested by the gentleman?"

The brother investigated, and indicated in pantomime that all was safe. The clerk, whose trusty finger had held the place, again cleared his throat and read:

"Whereas, it has frequently come to the notice of this association that one Pert Paragraph, a professional reviewer, has seen fit to disagree with the members of this association concerning the value of the goods of which they are trying to dispose; and,

"Whereas, said Paragraph has, on occasion, referred to said goods as being rotten goods, and has therefore injured them in the sight of those who would not otherwise have known that they were rotten goods; and,

"Whereas, said Paragraph has gone so far out of his way as to say that he has no use for men who would try to sell such rotten goods, meaning thereby the members of this association; therefore, be it

"Resolved, That we declare Pert Paragraph to be an unconscionable scoundrel, who has attacked the people of our race wherever they may live and whatever they may do, with malice aforethought, and also in print, and that it be the order of this meeting that said Pert Paragraph be punished by this association by being excluded from further examination of our goods, whether they be rotten or otherwise; and, be it further

"Resolved, That hereafter any reviewer who says publicly our goods are rotten be considered an enemy to our people, and also punished as before decreed in the case of said Pert Paragraph. Ordered filed."

As the clerk sat down a general intaking of breath stirred the atmosphere, a nervous shifting of positions ruffled the stillness.

"Gentlemen," spoke up the chairman, "you have heard the reading of the report. What is your pleasure?"

It was the small, round individual who again rescued the silence.

"Well," he said, making marks on the floor with the sides of his wide soles; "well, Mr. Chairman, how are you going to do it? How are you going to punish Mr. Paragraph only by keeping him away from the goods—maybe he don't like 'em, anyway. Once he told me he would be glad to death if he didn't have to look at my goods any more ever—"

"Mr. Chairman," interrupted the assertive, red-faced gentleman in the front row; "this ain't no place for cowards. I say go after this Paragraph good and hard; that's what I say. I wrote that resolution, and I move it be adopted, and the sense of this meeting be that we, without respect to race, friendships, or anything else, stand by it to the finish. All those in favor say 'aye.'"

Rap, rap, rap went the hammer on the table. "I am the chairman of this meeting, brother, and I will put the motion. It is moved and—"

"But, Mr. Chairman," insisted the small and round one, "ain't I got the floor? I got rights as a member of this managers' association. Alread—"

"You have the floor. Proceed," agreed the chairman.

"Well, Mr. Chairman, we don't want to get into a fight. What if Paragraph does say all your goods are rotten; you don't have to believe it. And lots of people come to see if he lies."

"And, Mr. Chairman," spoke up a shrewd, thin, little man, of whom it could not be confidently said that he either was still seated or was standing by his desk, "don't let's forget that there are a lot of people who like what these reviewers say is rotten; they are used to it, and if we get into this fight they may begin to ask questions by themselves. I ain't in favor of questions."

And then a nervous brother arose and began talking excitedly. "Mr. Chairman," he shouted, "we ain't afraid of this fight. But let us make it a good one. That's what I say. If I was running a grocery and selling a crate of eggs that everybody was buying satisfied like, what right would any man have to come to my store, bust one of them eggs, and then, because it smelled bad, get out a dodger saying my eggs were rotten? No, sir; I tell you we've got this fellow. But we ought to get him good and hard, and discourage any interference with our eggs—I mean our goods. It's nobody's business what I sell as long as I pay my license."

His long arms swept outward, as though he would defy the universe; he stammered indistinctly, and finally sat down. The next speaker arose with some dignity. He smiled at the chairman as he addressed him, and began conservatively to review the meeting. "While we are agreed," he said, "that we are often unjustly treated, it would, perhaps, be well for gentlemen with whom we are at war they are invited to inspect our stock, as I might say, and kindly asked to give their opinion of what ever they see. That they should so abuse our hospitality as to say unpleasant things concerning what they see, and that they should induce other people to trust them, is ungrateful and unprofessional, and rather unfortunate. But is it a crime that calls for public castigation? Do we not admit, by the proposed action, that we have been injured—that our consciences have been pricked? Would it not be better to put in a few cases of eggs that will stand the test?"

"Mr. Chairman," exploded the drafter of the resolution, "I insist that you put my motion. This fellow don't know what he's talking about. The rest of us have agreed what to do."

The conservative one smiled good-naturedly and resumed his seat. The chairman started to speak, when another forceful interruption came

from the politely earnest gentleman directly in front of the desk.

"Mr. Chairman," he said, "I, too, think we'd better go a little slowly in this matter. While it may be true that some of us have been misrepresented by Mr. Paragraph, still, at the same time, we also have been misrepresented by other reviewers, and at greater length. I want you that the point of a stiletto pricks more and irritates more than the full edge of a case-knife, if I may be permitted the illustration. But, to be consistent, we will have to exclude both case-knives and stilletos, and I presume we all know what that would mean. Without publicity we will do no business."

"The gentleman is going over old ground," Mr. Chairman, insisted the assertive one, in reply. "I don't mind telling him that I have carefully thought this thing all out. I don't object to honest criticism if it is fair and comes from a man that sees things as he should, and as those that like my goods see them. But I don't intend to stand for these funny people that are always tickling some other fellow in the ribs, pointing at me and making a joke out of me. It's an insult to my people, and I won't stand for it. I intend to do my business my way, and no one is going to stop me but the law, and I've got a good lawyer. I move the adoption of the resolution. All those in favor say—"

"I before remarked that as chairman I would put all motions. It has been moved and seconded—did I hear a second?"

"I second it," declared the anxious one, quickly.

"It's your motion, I believe," remarked the chairman, coldly; "did I hear a second?"

"I second it," came in a clear falsetto from the rear of the room. "I don't like anything funny. Business is serious. I never laugh until the Summer vacation. And if I don't laugh I don't believe Paragraph has got a right to try to make people laugh at me. Am I a joke because I give 450 people jobs? This Paragraph he comes and sees my goods and then he says that if I had any more brothers the business would be crowded. I can't see no joke, but everybody laughs. I second the motion, Mr. Chairman."

"You have heard the motion. All those—"

"Mr. Chairman," interposed the doubter from the corner, "if I vote for it, and afterward Mr. Paragraph says my goods are rotten anyhow, what do I do?"

"You keep still. Those in favor of the motion signify by the usual sign. Contrary? The ayes have it."

After adjournment there was a gathering of groups and a further discussion of the matter.

And during this the round and pompous manager muttered and grinned to himself.

"Anyhow, it makes no difference to me. I do whatever I like. I make no promises. I didn't vote."

Just before the doors were opened, and the outer guard relieved, the chairman arose to make an announcement.

"A full attendance is particularly desired at the next meeting. We will consider the organization of a reviewers' auxiliary, and the establishment of a central headquarters where all reviewing and mimeographing can be expeditious and satisfactorily accomplished."

Hearing which the assertive gentleman with the red face applauded vigorously.

BURNS MANTLE.

GOSSIP.

The Lillian Russell Opera Company, formed to produce and manage the musical comedy, Lady Teazle, was incorporated in Albany, N. Y., Feb. 21, with a capital of \$10,000. The office of the company is at Syracuse, and the directors are Lee Shubert and Joseph W. Jacobs, of the Lyric Theatre, of New York city, and Jacob J. Shubert, of the Garrick Theatre, of Chicago.

The Girl and the Moon rehearsals have been begun under the direction of Charles H. Jones. Beatrice Vance will be the stellar attraction.

Maurice Campbell's production of Ibsen's When We Dead Awaken will be tried at Oswego on Thursday.

Eugenie Ford is announced as a star for next season. At present she is the leading actress of Russ Whytal's For Fair Virginia company. Her play has been written by Mr. Whytal and will have its first production in New York next September.

A couple named Epstein almost created a panic at the Thalia Theatre, in the Bowery, on the night of Feb. 22, because they arrived late in the crowded house and found the seats which they had purchased beforehand occupied. The quarrel grew until the entire house was in a tumult. Those in other parts of the house could not see but only hear the babel of recrimination. The play was stopped until after the departure of the Epsteins, who could not be pacified at the box-office and were finally arrested, charged with disorderly conduct.

N. S. Woods, who has signed a five years' contract under the management of A. H. Woods, will shortly start on a tour as the star in Lost in a Big City.

Clara Tapsfield had to close her engagement Dec. 17 with the Sweet Clover company, in which she was the Aunt Abigail. She is now in the St. Luke's Hospital in Chicago, awaiting the verdict of surgeons as to the advisability of performing an operation for cancer. Any of her friends visiting Chicago will be welcomed from 1 to 2 P. M.

Ernest Shuter has joined the advance forces, making the third agent ahead of Florence Gale in As You Like It. Mr. Shuter was previously manager of the Clement Theatre in Sherbrooke, Que.

Frank T. Kintzing will spend the rest of the Winter in Florida, where he has gone to consult with the author of a new musical piece which, Mr. Kintzing says, "will see Broadway in the Spring."

H. S. Northrup has been engaged to originate the leading heavy part in Kirke La Shelle's production of The Heir to the Hurrah.

Irene Ackerman entertained Prince Rudra at her Sunday evening studio entertainment, Feb. 26. He lectured on life in India.

The Maid and the Mummy company was caught in the snow Feb. 17 between London, Ontario, and St. Thomas, making sixteen miles in thirteen hours, and then six members had to sleep on properties in their dressing-rooms, as there were no accommodations at the hotels. The manager of the theatre did all he could for their comfort. They arrived in St. Thomas too late for the performance, and a full house was dismissed. They returned to London for the Saturday matinee only at 3.10.

Wagenhals and Kemper's scenery storehouse in Orange, N. J., was entered the night of Feb. 20, and considerable scenery stolen.

Nell Burgess, of Highlands, N. J., filed bankruptcy schedules Feb. 20, in Trenton, N. J., showing \$21,113.47 liabilities and assets two \$12.50 suits of clothing. The creditors are Harris, Meyer and Brennan, \$2,500; Cornelius D. McGlahan, \$1,876.21; Metropolitan Printing Company, \$1,686.26; Luke A. Burke, \$15,000, all of New York.

W. H. Thompson was succeeded Feb. 20 in You Never Can Tell by Hugo Toland. Mr. Thompson retired in order to begin rehearsals with Miss Jeffreys.

Frederick Warde was presented with a loving cup by the Elks Lodge of Decatur, Ill., the night of Feb. 15. The presentation was made on the stage of the Opera House during the performance of Salammbô. Kathryn Kidder received a large sheaf of American Beauty roses at the same time.

Arthur Lane was recently slightly injured in an automobile accident near Monterey, Cal., but played that night, although suffering from his injuries.

Harry Bulger, who broke his arm during a performance of Woodland at the Herald Square Theatre about six weeks ago, rejoined the company in Washington Feb. 20.

SAN FRANCISCO.

OSCAR SIDNEY FRANK.

member, Booth Tarkington. PEARL KIRKWOOD.

The Isle of Spice did a very satisfactory week of business at the Willis Wood Feb. 19-25, in spite of the fact that the show has been seen here before and that the presenting co. as a whole were little above average ability. There are numerous changes since its presentation here over a year ago, and much to the betterment of the piece, but the lack of real first-class talent is very noticeable. The chorus was easily the highlight of the performance, for the song and danced at a high level and appeared to consist of both good lights and actors. Mabel De-

about the average and numbers as principals A. Byron Beasley, George Mack, Edith Brownling, Edmond Spraghan, W. J. Carnes, Gertrude Le Brandt, John O. Hickey, J. P. Tucker, May Ward, Mable Oliver, Hazel Wheaton, Cella and Neta Reid. More to Be Pitted than Scorned is the offering 19-25. It is built to appeal to the popular priced element and well it fulfills its mission. It is well produced and the cost is above the average. A. FRANCIS.

Denver girl were disappointed not to find her in the cast. As Tolnette, Lizzie Hudson Collier was thoroughly excellent. J. M. Colville and Marlon Abbot gave two fine impersonations. Every part was well played. Everyman 20-25. William Collier 27-Silver Slipper 8-11. Mother Goose 13-18.

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working as Tawdry. Kellar 27-4.

Bolossy Kiralfy is preparing to give a big Carnival of Venice at the forthcoming Lewis and Clark Exposition. He announces the modest number of 20 ballet dancers for the show. JOHN F. LOGAN.

are Cecilia Loftus in Serio-Comic Governess 22, Cec De Mille in Lord Chumley 23, John Drew in Duke Killierankle 24, Country Girl 25, Wizard of Oz 27, Florodora 1.

The New Gilmore pursues the even tenor of its melodramatic way, in spite of the city ordinance embargo on bloodcurdling "paper." A Working Girl's Wrong were righted 6-8 and The Gunner's Mate reported 10-15. *Florida Advertiser*, 10-15.

Sold at all first-class cafes and by jobber
WM. LANAHAN & SON, Baltimore, Md.

Ralph Stuart in By Right of Sword drew excellent houses at the Empire Club, 24-25. Mr. Stuart is supported by one of the best men that has come to the Empire this season. Recent developments.

Ralph Stuart in By Night, a sword draw excellent houses at the Empire, Nov. 26-27. Mr. Stuart is supported by one of the best men that has come to the Empire this season. Recent developments in Russia lend an added zest to the performance, and

Lovers of melodrama found much to treasure in *The Cherry Nurse*, which featured the Columbia "9" 25. Less so, I think, in the

womanhood in situations that keep audiences very wide awake to the stage proceedings. The marvelous play "The Girl in the Red Velvet" has been laid up for some three months. George A. Arlberg, manager of the Nat Goodwin co., has so far recovered that he is again at his post in the management of the house, although he is still confined to his bed.

The prompt and judicious action by Manager Lee Ottolengui and Chief Usher E. L. Popper averted a large audience in the Newark Theatre Feb. 10. A small fire was discovered in the cellar under the stage entrance of the main lobby. The blaze was not serious, but as it became necessary to send in an alarm, Manager Ottolengui dismissed the audience by making a simple announcement, and by the time the engines arrived the house was practically unharmed.

ST. PAUL.

Perhaps Mr. Savage has the right idea in not featuring any actor under his control. But if ever any actor deserved his name in brilliant letters it is Theodore Roberts, who plays the role of Jim Hacker in The County Chairman, the attraction at the Metropolitan Feb. 19-22. Mr. Roberts is undoubtedly one of the best character actors on the stage to-day. His act received hearty endorsement each evening at the end of the third act, when he was compelled to respond with a neat speech. William Lamp, a St. Paul boy, plays the part of Telford Wheeler, Hacker's law partner, in a very satisfactory manner. Mr. Lamp is making rapid progress in his work, and the people of St. Paul want to see him keep on climbing. The balance of a large cast are all capable. Among those deserving special mention are R. J. Dillon, John Gordon, George Thatcher, J. H. Bradbury, Florence Smyth, Florence Gerald, and Zenaide Williams. Special credit is due the stage management. The Shogun 23-25.

One of the most popular melodramas seen at the Grand this season is Vance and Sullivan's production of The Lighthouse by the Sea 19-25. The piece was seen here two seasons ago, but its drawing qualities are better than ever. Louis Haines as Tom Ood, and Mildred Flora as Minty Snack, furnish most of the comedy. Harry Bradley as Caleb Gale was satisfactory. Jack Dunn was also pleasing in the part of Paul Clifford. Neil Florence and Lem C. Reeves looked after the villainous roles and, judging from the hisses, were entirely satisfactory. Wilhelmina Francis made much of the difficult part of Flora, Caleb's daughter. Eliza Mason as Moya O'Hara did well. The staging of the piece is adequate throughout. Fatal Wedding, including Julia Ralph, 26-4.

Margaret Hastings took the part of one of the Three Rosebuds in The Girl in the Red Velvet on very short notice, but she were filling an engagement in St. Paul. Miss Hastings deserves great credit, as the role is a difficult one.

J. A. WEEKS.

PROVIDENCE.

The Lost Boy as the Empire attraction Feb. 20-25 was pleasing to large houses. Edward Blondell had the star part and in it "made good." He was supported by a capable co., consisting of a good looking and well trained chorus. Wedded, but No Wife 27-4.

At the Imperial 20-25 The Masked Ball received a very good presentation at the hands of Malcolm Williams, Florence Reed, and the members of the Providence Dramatic Stock co. Fair houses prevailed. The Maneuvers of June 27-4.

The Boston Symphony Orchestra gave the third and last concert of the season at Infantry Hall 21 before a very large house. The soloist was the violinist, The Providence Dramatic Stock co. at the Imperial will shortly put on A Trip to Chinatown. The three hundredth performance of the co. will occur 8 and handsome souvenirs are being prepared for the occasion.

The Albee Stock co. is to have a new character comedian this season, and Tom Wise has been engaged as such by Manager Lovernberg.

Kathryn Purnell will head the new Empire Stock co. at the Empire Theatre for the Spring and Summer season. Miss Purnell established herself as a favorite at this house last season, and her friends will give her a cordial welcome.

The management of the Park Theatre, after a short season of three weeks, has again closed the house for the third time this season. No new announcements as to the future policy of the house have as yet been made. It appears to be difficult to learn just what kind of attractions Park patrons want.

The Providence Chapter of the Actors' Church Alliance has been in some prettily furnished rooms in the Butler Exchange, where they entertain from 2 to 6 every Sunday afternoon. Actors in town over Sunday will find the Alliance rooms a congenial place.

HOWARD C. RIPLEY.

JERSEY CITY.

The holiday business at the local theatres beat all records with S. R. O. at every house.

At the Old Cross Roads, a neat little play, was the magnet at the Academy of Music Feb. 20-25 to fine patronage. It is an interesting play with a reasonable plot, and the scenery depicting the South is fine. A well balanced co. makes the play a performance a most enjoyable one. Esther Williams as the star in the part of Parepa, an octoroon, is a finished actress. James M. Brophy as the gambler has a congenial part; he plays it with much discretion. John L. Edwards as the line man, Annie Mortimer, Louise Valentine, Thomas H. Ince, Charles D. Coburn, and Maurice Hedges are all excellent in their respective parts. Al. H. Wilson in The Watch on the Rhine 27-4. Hot Old Time 6-11.

Siberia caught on big at the Bijou 20-25, and the house has been crowded at each performance. The good old play has been brought up to date, and it is certainly an elaborate stage spectacle. One of the features of the production is the realistic handling of the mob scenes. A troupe of Imperial Russian dancers are introduced, and they make a hit. Billy (Single) Clifford in How He Won Her 27-4. Joe Welch in Cohen's Luck 6-11.

Mrs. John W. Holmes, wife of the proprietor of the Bijou, celebrated her birthday 21. She received many handsome presents.

Felix Haney retired from the cast of Siberia 21 to commence rehearsals of a new piece at the Garden Theatre, New York.

Stage manager John E. Lagabee, of the Academy, is building the scenery in Margaret Anglin's new play. The co. opens in San Francisco March 13.

Evelyn Frances succeeded Minnie Allen as Angela in Polly Primrose at the Academy of Music 13.

SEATTLE.

Edna Wallace Hopper, for the first time here as a star, pleased good sized audiences at the Grand Opera House Feb. 12-15 in A Country Mouse, preceded by the playlet, Captain Janquary. The supporting co., a thoroughly capable one, included several players seen here before with other prominent co's. H. Stoddard, whose success in the part of Lachlan Campbell will be long remembered as one of the best acted creations of the present era of the stage, drew large audiences 17, 18 in The Bonnie Brer Bush. Reuben Fax, too, was fine in the character of Posty. The supporting co. was a clever one, and the play was as thoroughly enjoyed as when seen here twice previously.

Vladimir De Pachmann was heard in concert recital at the Grand Opera House 16 by a good audience.

Joseph Murphy 19-21. Charles B. Hanford 22, 23. James Keane was seen in The Crime of Dubois at the Seattle 12-18 by good audiences. The name part was well played, and the supporting co. was adequate. The same co. in Fabio Romani 19. Same co. in Parsifal 26-4.

Mahara's Minstrels pleased large audiences at the Third Avenue 12-18. Dr. Jekyll and Mr. Hyde 19-25. Lovers' Lane 26-4.

The Alcazar will open 19 as a continuous vaudeville house, and the name as well as the class of attractions will be changed, as it is now to be known as the Star.

Architect C. W. Saunders will leave for an Eastern trip shortly, and before his return will have inspected many of the theatres of the larger cities, with a view to elaborating his plans for the new Moore Theatre here.

RODNEY D. WHITE.

OMAHA.

The Isle of Spice was the attraction at the Boyd and served to comfortably fill the house Feb. 14, 15, with the usual Wednesday matinee. The musical numbers were bright and catchy, and the chorus energetic and pleasing, but the comedy work was much below the average. Helen Granley, supported by an adequate co., drew a series of fair audiences 16-18 in Martha Morton's comedy. Her Lord and Master. As Indiana Stillwater Miss Granley made an excellent impression, and, coupled with the fact that Omaha is her home, her reception was most enthusiastic. Manager Burgess has Andrew Mack 14, 15. The Shogun 23, 24. Parsifal 14, 15.

At the King the Elmore Sisters opened to a big house 16-18 in Mrs. Delaney of Newport and met with a most hearty welcome. Kate Elmore has a style of her own that must be seen and heard to be appreciated. Her individual reception was most flattering. The supporting co. rendered the play an excellent impression, and the chorus made an excellent impression, and, coupled with the fact that Omaha is her home, her reception was most enthusiastic. Manager Burgess has Andrew Mack 14, 15. The Shogun 23, 24. Parsifal 14, 15.

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er train was placed at their disposal, bringing the co. to Omaha in ample time for the evening performance.

JOHN R. BINGWALT.

TOLEDO.

May Irwin pleased the Valentine patrons Feb. 20 with her new piece. It was her first appearance here in two years. The supporting co. was good, and the star produced the usual number of good songs. The Tenderfoot drew two good houses 22. Mr. Carlo is as droll as ever, and the entire production was perfect in every detail.

At the Lyceum Eugene Blair appeared in Her Secret Life 16-18 in fine houses. In the popular priced field Miss Blair is one of the best of emotional actresses. The piece is adapted from Wilkie Collins' novel, and is a powerful story concisely told. The co. was excellent. Sherlock Holmes, with Errol Dunbar in the name part, pleased large houses 19-22. It is the type of play that appeals to all classes.

At Burt's the revival of Escaped from Sing Sing packed them in at every performance 16-18. No time is lost getting into action in this piece, and the curtain is no sooner lowered away in the flies than the direct deeds commenced. Some excellent scenic effects were introduced. The Game Keeper, well known and tried, with Thomas J. Smith in the lead, tells all the trials and tribulations of a young Irishman in his native land, 20-22. Mr. Smith is a good singer, and the piece seemed to strike the Burt audiences in the right spot.

C. M. EDSON.

TORONTO.

Sky Farm, the attraction at the Grand Feb. 20-25, is a well built rural drama. The co. presents it in exceptionally good and is playing to large houses. Pretty Peggy 27-4. Earl Dunbar in Sherlock Holmes 6-11.

At the Princess 20-22 Bertha Gailand in Dorothy Vernon of Haddon Hall held the boards. Miss Gailand plays the title-role exceedingly well and is supported by a strong co. The stage scenery and setting were exceptionally fine, and the drama was received by a well filled house. The Girl from Kay's 23-25 with Sam Bernard and Hattie Williams. The Majestic 20-25 has the Queen of the Highway. The co. is all that can be desired, with Helen McGowan as Belle Diamond, the bandit queen. A melodrama better than the average and is drawing large satisfied crowds. Noboddy Darling 27-4. After Midnight 6-11.

STANLEY MCKEOWN BROWN.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (Hirsch Brothers, mgrs.): Thomas Jefferson in Rip Van Winkle Feb. 18 pleased packed matinee and large business at night. Friend of Family 20. Walker Whitehead 21. Runaways 22. Volunteer Organist 23. Minstrel 24. Wells, Lessee: O. A. Neal, mgr.: Payton Sisters 13-18. Plays: My Partner, Utah, For Her Sake, Pike County Folks. Husband on Salary. In Land of Czar pleased good business. Depew-Burdett Stock co. 20-25.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Sergeant Kitty (return) Feb. 16, 17; one of most tune-fun plays seen here recently; deserved better patronage; co. throughout capable. Richard Mansfield 18 in Ivan the Terrible attracted large and fashionable audience; production complete; every way a success.

—ITEM: The Battle House, one of best known hotels in South for many years and one that was well known to the dramatic profession during their visits here, was totally destroyed by fire on night of Feb. 12.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Thomas Jefferson Feb. 17; large and enthusiastic audience. Friend of Family 18; good houses. Walker Whitehead 19. Minstrels 23. Sergeant Kitty 1. Albert Taylor's co. 11.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Everyman Feb. 17; good co.; small house. Thomas Jefferson in Rip Van Winkle 25. Georgia Minstrels 27.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Gronsetta, mgr.): Lewis Morrison in Faust Feb. 21. Orestes Clarke in Monsieur Beaucatre 24. Hills of California March 24. Other Girl 27. Othello 29. Taming of Shrew 30.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Trip to Africa Feb. 14; good co.; fair business. Railroad Jack 16; poor co.; small house. Chinese Honeycomb 17 pleased capacity. Elizabeth Kennedy in Magda 18; large and appreciative audience. Chaucer Olcott 20. John Griffith 21. Arizona 23. Girl from Kay's 24. Roselle Knott 25. Trip to Egypt 2. De Wolf Hopper in Wang 3. Two Orphans (all-star cast) 4. Richard Mansfield 6. The little Swede 7. Black Patti 8.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Cutter and Williams co. Feb. 20-25.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Warde and Kidder in Salommo Feb. 13; excellent production; business good. Whitman Sisters 14; poor performance; light business. Railroad Jack 15; poor performance and business. Chinese Honeycomb 18; fair performance and business. Elizabeth Kennedy in Magda 20; light business; excellent performance. Chaucer Olcott 21. Arizona 22. Macbeth 23. Cousin Kate 24. Girl from Kay's 25. Red Feather 27. Trip to Egypt 1. Holy City 2. Two Orphans 3. Mansfield 7. Hoyt's Comedy co. 13-18.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Princess Chic Feb. 8; excellent performance; attractive costumes; big house; highly satisfactory. Slide Tracked and Sign of Four (double bill) 10; light house; very cheap co. Sandy Bottom 12; poor co. and house. Trip to Africa 15, 16; top heavy house; pleased. T. H. Madison in Faust 17; very light house and attraction. Irish Pawbrokers 22. John Griffith 24. Roselle Knott 27.

JONESBORO.—MALONE THEATRE (Applegate and Patrick, mgrs.): Cutter-Williams co. Feb. 6-11; good business; production ordinary. Sign of Four 14; good business; fine production. Breezy Time 16; business fair; poor co. Trip to Africa 18; fair audience; fine co. Macbeth 27.

FORT SMITH.—GRAND OPERA HOUSE (C. A. Lick, mgr.): Railroad Jack Feb. 13; poor performance; business average. Walrus in the Wilderness 14; Night 18 pleased large audience; weather very disagreeable. Arizona 21. Miller Brothers 23-25. Red Feather 28.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Jolly American Tramp Feb. 11, 12 pleased rather top heavy house. Jeffersons in Rivals 13, 14; well balanced co.; good house. Mummy and Humming Bird 15, 16; fine performances. University of California business on Hamlet (local) 17; capacity of house; play cleverly written and well interpreted. Harry Beraford 19. Willie Collier 20, 21. Ole Olson 22, 23. Mikado 24.—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Majestic co. in Minph 13-19; play making great hit; house packed nightly. Majestic co. in Ghosts 17; special matinee; good performance; well attended. American Girl 20-26. Sign of the Four 27-5.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; Dodge and Carey, mgrs.): Florence Roberts in Tess of the D'Urbervilles 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

COLORADO.

LA JUNTA.—THEATRE (E. C. Kling, mgr.): Mantell Operatic co. Feb. 13, presenting selections from Faust and Traviata; well rendered; business good; house frost in temperature and appreciation; dissatisfaction expressed at Madame Mantell for not appearing in selected numbers from Carmen as advertised. Rudolph and Adolph 15; very catchy and laughable; kind fun lovers like; business very good. West's Minstrels 16; everybody satisfied; business exceptionally good.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): West's Minstrels Feb. 14; splendid performance; good house. Yon Yonson 15; good co.; fair business. Devil's Lane 24. Jefferson Brothers in Rivals 27. Sweet Clover 28.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): Mantell Operatic co. Feb. 17; Madame Mantell sick; advance sales \$700 refunded; would have been one of largest houses of season. Harry Corson Clarke 22.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Sweet Clover Feb. 17 pleased fair business; good co. Yon Yonson 20.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Madame Mantell Feb. 10 failed to appear. Saunders co. 23.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): C. C. Collins, res. mgr.: So great

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was the demand to see the Fays, who played a week's engagement at the New Haven Theatre Feb. 13-18 to capacity at every performance, that Shubert Brothers offered to play them at Hyperion for two nights and matinee 21, 22, the only open time during week. It is needless to say that house was sold out and S. R. O. at premium at every performance. They have certainly taken city by storm and their work in "thamaturgy" is most interesting. Knights' Ball 20. John Drew in Duke of Killcrankie 23; capacity; audience made up of smart set enjoyed Mr. Drew and his new play thoroughly. Bertha Gailand 24. Cecilia Loftus 26. Ethel Barrymore 1. Wizard of Oz 3, 4. Pryor's Band 6. Heinrich Conrad's German co. in Kabale und Liebe 16.—NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Fays Feb. 13-18; largest box-office receipts in history of house. Human Hearts 20-22; satisfactory business; co. capable. Joe Welch in Cohen's Luck turned 'em away 23-25. Corse Payton Comedy co. 27-4. Wedded, But No Wife 6-8. JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Funmaking Lilliputians greeted children of from three to ninety years Feb. 17, 18. John Drew's annual visit 20 in Duke of Killcrankie was as successful as usual. Joe Welch in Cohen's Luck 21, 22 had big houses and pleased. Midnight Marriage opened 23-25. Ethel Barrymore in Sunday 27. Driven from Home 28. 1. Crackerjacks Burlesquers 2-4. Elks' Minstrels (local) 6. When Women Love 7. Maude Adams 8. Grace George 9. Wedded, But No Wife 10, 11. Babes in Toyland 13.—ITEM: Charles Meyerholz, manager of the Ryan Dramatic co., stopped over while co. was passing through this city from Worcester, Mass., to Richmond.



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PLAYS

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Billionaire Feb. 14 pleased good house. Rose Coghlan 22. St. Plunkard 23. Sergeant Kitty 25.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): The Ideals in A Wicked World. Quincy Bachelor's Honeycomb Feb. 13, 14; splendid production; small co.; satisfied fair house. Over Niagara Falls 17; looked natural and realistic; pleased good house. Joe Murphy 1. U. T. C. 8. Mahara's Minstrels 20.

POCATELLO.—AUDITORIUM (G. A. Hansford, mgr.): Two Orphans (John S. Lindsay as Quincy Bachelor's Honeycomb Feb. 13, 14; splendid production; small co.; satisfied fair house. Over Niagara Falls 18, 19; good business. Joe Murphy in Shaun Rhue 2.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Silver Slipper Feb. 22. Paul Gilmore 10.

MOSCOW.—OPERA HOUSE (E. T. Barton, mgr.): Your Neighbor's Wife Feb. 22.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Rentfrow's Jolly Pathfinders Feb. 13-18; large, well pleased houses in spite of very severe weather; best stock of season. Plays: Fight for a Million. Midnight in Chinatown. Dr. Jekyll and Mr. Hyde. Hooligan's Luck. Below Zero. Happy Hooligan 21. Princess Chic 22. Wise Woman 1. Devil's Auction 4. Girls Will Be Girls 9. My Wife's Family 10. Mother's Sake 22. Great Eastern Stock co. 23-25. Uncle Josh Sprucey 27.—ITEM: Clifford Wodetaki, of this city, left 19 to act as advance man for Gus Hill's co., producing Happy Hooligan.—While Rentfrow's Pathfinders were producing Midnight in Chinatown, several villain became little too strenuous and inflicted severe wound on hand of leading man, Elmer Burham.

ALTON.—TEMPLE THEATRE (W. M. Savage, mgr.): Tim Murphy in Two Men and a Girl Feb. 13; S. R. O.; excellent cast and attractive. Quincy Adams Sawyer 15; two large houses; good business; matinee; fair night. Fatal Wedding 19; large matinee; S. R. O. night house; pleased. Gertrude Ewing co. 20-24. Plays: In Shadow of Czar, Divine Cure. Slaves of the Orient, Camille, Fanchon the Cheat. Minstrel's Love, Marie Walworth in Twelfth Night 25. Race Life 26. Happy Hooligan 21. Billy Van 5. Girls Will Be Girls 6. My Wife's Family 9. 7-12. Ruined Life 13. For Her Sake 14. Uncle Josh Sprucey 20. Lighthouse by Sch 21. Why Women Sla 26

MACON.—THE GRAND (David Phillips, mgr.):



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To whom it may concern:

That I, Frank M. Norcross, have sold my interest in "The Sambo Girl" to Miss Eva Tanguay, who is now sole owner, and I having paid all indebtedness of said company up to and including Jan. 26th, I am in no way responsible for any debts incurred since. The following will answer the press articles of recent date:

KANSAS CITY, Mo., Feb. 4, 1905.
This is to certify that I, Geo. L. Peake, of the firm of George Peake & Sons, Public Accountants of Kansas City, Mo., have examined the books and all papers of the Eva Tanguay Company, "The Sambo Girl," from Sept. 4th, 1904, up to and including Jan. 26th, 1905, and declare that all the entries are correct according to the balance as shown by the above statement.

[Signed] GEO. L. PEAKE.
Subscribed and sworn to before me this fourth day of February, nineteen hundred and five.

W. A. MURRAY, Notary Public.
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IN BROOKLYN THEATRES.

At the Montauk Theatre this week Viola Allen and a fine company present two Shakespearean comedies, The Winter's Tale and Twelfth Night. The former will be given Monday, Tuesday, Friday and Saturday matinee, and the latter Wednesday, Thursday, and Wednesday matinee. It was the original intention of the manager, Charles W. Allen, to devote the week to the Winter's Tale, but a demand for Twelfth Night resulted in a rearrangement of the programme. The cast for Twelfth Night includes Viola Allen, Henry Jewett, Boyd Pulman, James Young, Sidney Bracy, Leslie Allen, Frank Currier, Lillian Hansen, and Zeffe Tilbury.

Lulu Glaser appears at Teller's Broadway in A Madcap Princess. Vivacious Miss Glaser will certainly prove a great attraction to Williamsburg folks. A good old Southern play, well known in Brooklyn, and always welcome, is in Old Kentucky, at the Majestic this week. In the company are Nellie Callahan, Estelle Dale, May Anderson, Otis Turner, George Heath, and Scott Siglins.

Another Southern play, at the Old Cross Roads, is seen at the Grand Opera House. The author is H. C. Alton. At the head of the company is Katha Williams, who has been the star of the production when it was first presented. James M. Brophy, having just finished a starring tour, has joined the company and supports Miss Williams.

Ward Vokes, who played a record breaking week, just finished at the Majestic, appear this week at the Folly, in the Eastern District. Their comedy, A Pair of Pinks, is just bubbling with fun, and Percy and Harold will play to crowded houses this week, too.

Mrs. Spooner's Stock company present one of their most popular plays at the Bijou this week. Two Little Vagrants, by Pierre de Courceille, adapted to the American stage by Charles S. Klein, Edna May and Cecil Spooner take the leading roles in the big production, which will require all the company's resources. Jessie McAllister, who has made many strides since she joined the company, has a strong part in Claude, one of the vagrants. Other roles are presented by Augustus Phillips, Harold Kennedy, Hal Clarendon, J. E. Quinn, Ben Wilson, Olive Grove, Cora E. Morlan, and Rita Villars.

Hall Calne's The Eternal City is this week's attraction at Payton's Lee Avenue Theatre. The role of Donna Roma Volubina, in which Etta Reed Payton is seen, maintains many dramatic situations. Louis Leon Hall is the Rosal. Joseph W. Girard plays the Baron Bonelli, while the role of the Roman Pontiff is taken by Lee Sterrett in a manner so that neither taste nor religious propriety can be offended. Mr. Payton has spared no expense to make the production in the matter of costuming and scenery equal to the original.

The American Stock company at the Columbia will be seen this week in the popular play Under Two Flags, and the revival is expected to be the best stock production of the season. A special feature of this play is the sandstorm in the desert, and the electrician of the house has devised a machine which will greatly add to the realistic effect of the scene. Other excellent settings have been provided. Mr. Freeman is the Bertie Cecil and Nana Winston the Cigarette. George D. Baker, whose work last week in The Silver King was well applauded, plays Black Hawk. The entire company appear this week to advantage.

A new play is brought out at the Park Theatre this week. A Wife's Secret, by Hal Reid, whose plays have been produced with success at the Bijou from time to time. The leading actress is Lansing Rowan. The career of Mrs. Chadwick, with all the exciting episodes of her capture, is the foundation of From Cle to Capture at the Novelty. Wall Street figures in the production and scenes showing the offices of prominent brokers are featured.

Hearts Adrift is at the Gotham. A full size ship is shown in one scene.

At Phillips' Lyceum the play presented this week is The Vacant Chair. The company supporting Emma Bell and William C. Holden are Rose Watson, Frey, Alice Warren, Helen Herbert, Madeline Clark, George Fisher, Frank Mase, and H. P. Keen.

The Majestic Burlesquers visit the Star and present two burlesques and a long vaudeville bill, including the Five Sisters Ballad, Harry McCabe, Lurran and Fay, and Horvey and Walker.

The Black Crook, Jr., Burlesquers appear at Watson's. The leading burlesque is The Sultan's Bride. In the olio are Matthews and Haverly, La Badora, the Hurricane Japs, Esther Sisters. The Watson Cozy Corner company has started on the road and the fare-well performance last Saturday night was marked by appropriate enthusiasm.

Sam Devere and his company of merry-makers jump from the Star and appear in the Eastern District this week at the Gayety. The same elaborate programme, consisting of two burlesques, The Dallas Girl and King of the Harum Scaram, is repeated. The Exposition Four are featured. VINCENT KIRK.

MATTERS OF FACT.

The Woodlake Casino, a pretty Summer theatre between Denison and Sherman, Texas, and run by the Denison and Sherman Railway Company, of Denison, Texas, will play high-grade repertoire and operate companies during the Summer months. The best are requested to communicate at once. The theatre has a population of 35,000 to draw from.

Prof. C. Henry Jacobsen, Chicago's famous dancing master, is completing his twentieth year in that city with a most enviable record to his credit. Professor Jacobsen laid the foundation of his accomplishments as a teacher in the old world. He was connected with the Imperial Opera in his native city, Vienna, and was taught by Reno and Zalamonsky. He was with the Imperial Opera at St. Petersburg, the Stadt Theatre, Hamburg; Imperial Opera, Berlin, and the Vaudeville and Odeon, Paris. Professor Jacobsen has given many distinguished American actors and actresses lessons in dancing.

Attraction Managers

STATE OF MISSOURI, ss.
County of Lawrence,
Louis J. Minor, Manager Minor's Opera House, Aurora, Mo., being duly sworn, says that his Theatre opened season 1904-5, Aug. 8th. From that date to Jan. 11th, 1905, but two attractions played to less than \$139.00.

(Signed) LOUIS J. MINOR.
Subscribed and sworn to before me this 11th day of January, 1905.

THOS. F. T. WHITNEY,
Notary Public.
My commission expires May 18, 1907.

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DATE'S AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): Kane, Pa., March 1. Johnsonburg 2, St. Marys 3, Du Bois 4, Louisville, Ky., 5-11.

A COUNTRY KID (H. B. Whitaker, mgr.): Paris, Ky., Feb. 28, Mayville March 1, Manchester, O., 2, Ironton 3, Ashland, Ky., 6, Portsmouth, O., 7, Gallipolis 8, Pomeroy 9, Wellington 10, Marietta 11.

A FIGHT FOR LOVE (Des Moines, Ia., Feb. 27, March 1, Davenport 2, Peoria, Ill., 3, Richmond, Ind., 4, Louisville, Ky., 5-11).

A FRIEND OF THE FAMILY (Savannah, Ga., Feb. 28, Charleston, S. C., March 1, Florence 2, Columbia 3, Augusta, Ga., 4, Macon 5, Columbus 6, Athens 8.

A HOT OLD TIME (Gus Hill's): Wilmington, Del., Feb. 27-March 1, Trenton, N. J., 2-4, Jersey City 6-11.

A LITTLE OUTCAST (Geo. E. Gill's): Hoboken, N. J., Feb. 26-March 1, Elizabeth 2-4.

A LITTLE OUTCAST (R. A. Hanks, mgr.): Marion, Ill., Feb. 28, Benton March 1, McLeansboro 2, Mt. Vernon 3, Pinkneyville 4.

A QUAKER TRAGEDY (Ottawa, Can., Feb. 27, 28, Kingston March 1, Hamilton 2, Toronto 2-5).

A RABBIT'S FOOT: Jacksonville, Fla., Jan. 30-March 27.

A RACE FOR LIFE (Sullivan Harris and Woods, mgrs.): Hannibal, Mo., Feb. 27, 28, Omaha, Neb., March 1, 2, St. Joseph 3, Lawrence, Kan., 4, Kansas City, Mo., 5-11.

A ROMANCE OF COON HOLLOW (Chas. W. Benner, mgr.): Leavenworth, Kan., March 1, 2, Lincoln, Neb., 3, 4, St. Joseph, Mo., 5, Bethany 8, Albany 9, Chillicothe 10, Brookfield 11.

A ROMANCE OF COON HOLLOW (Chas. W. Benner, mgr.): Fayette, Mo., Feb. 28, Fulton March 1, Jefferson City 2, California 3, Sedalia 4.

A ROYAL SLAVE (Southern): Gordon and Bennett, props., D. G. Hartman, mgrs.: Oneida, N. Y., Feb. 28, Auburn March 1, Palmyra 2, Albion 3, Niagara Falls 4, Warren, Pa., 6, Meadville 8, Erie 9, 10.

A ROYAL SLAVE (Northern): Gordon and Bennett, props., Fred Miller, mgrs.: Centerville, Ia., Feb. 28, Humeston March 1, Leon 2, Osceola 3, Creston 4, Greenfield 5, Perry 7, Ottumwa 8, Albia 9, Fairfield 10, Washington 11.

A RUNAWAY MATCH: Woodbine, Ia., Feb. 28, Onawa March 1, La Mars 2, Sioux City 3, 4.

A STUDY IN SCARLET: Ottawa, Kan., March 1, Emporia 2, Burlington 3, Junction City 4, Abilene 6, Salina 7, McPherson 8.

A STRUGGLE FOR GOLD (J. Martino, mgr.): Irwin, Pa., Feb. 28, Mt. Pleasant March 1, Scottsdale 2, Connellsville 3, Butler 4, Belle Vernon 6, Rochester 7, Beaver Falls 8, East Liverpool, O., 9, Greenville, Pa., 10.

A WIFE'S SECRET (Jas. Ford, mgr.): Brooklyn, N. Y., Feb. 27-March 4, Camden, N. J., 8-11.

AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Rochester, Pa., Feb. 28, New March 1, McDonald 2, Monongahela 3, Connellsville 4, Scottsdale 6.

ACROSS THE PACIFIC: New York city Feb. 27-March 4.

ADAMS MAUDE: New York city Dec. 26-March 4.

AFTER MIDNIGHT: Detroit, Mich., Feb. 27-March 4.

ALLEN, VIOLA: Brooklyn, N. Y., Feb. 27-March 4, Norfolk, Va., 6, Newport News 7, Petersburg 8, Richmond 9, Lynchburg 10, Charlotte, N. C., 11, ALONE IN THE WORLD: Philadelphia, Pa., Feb. 27-March 4.

ALPHONSE AND GASTON (Al. Dolson, mgr.): Edinburg, Ill., Feb. 28, Alton March 1, Quincy 2, Galesburg 3, Royford 4, Madison, Wis., 6, Janesville 7, Fond du Lac 8, Oshkosh 9, Appleton 10, Green Bay 11.

ARIZONA (Main): Wilson S. Ross, mgrs.: Noblesville, Ind., Feb. 28, Lebanon March 1, New Castle 2, Alexandria 3, Springfield 4, Portland 6, Delphos, O., 7, Van Wert 8, Marion 10, Chillicothe 11.

ARIZONA (No. 1): Melville B. Raymond, prop.; Vicksburg, Miss., Feb. 28, Jackson March 1, Greenwood 2, Greenville 3, Clarksdale 4, Birmingham, Ala., 6-11.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Brooklyn, N. Y., Feb. 27-March 4.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Winchester, Ky., Feb. 28, Richmond March 1, Ironton, O., 2.

AT THE RACES: Dalton, Ga., Feb. 28, Fayetteville, Tenn., March 1, Clarksville 3, Clarksville 4, Paris 6, Union City 8, Charleston, Mo., 9, Poplar Bluff 10, Centralia, Ill., 13.

BARRYMORE, ETHEL: Waterbury, Conn., Feb. 28, DATES, BLANCHETTE: Chicago, Ill., Feb. 27-March 4.

BELLEW, KYRLE: Kansas City, Mo., Feb. 27-March 4.

BEN HUR: Chicago, Ill., Feb. 6-March 11.

BERESFORD, HARRY (J. J. Coleman, mgr.): Los Angeles, Cal., Feb. 26-March 4.

BINGHAM, AMELIA: New York city March 6-Indefinite.

BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Philadelphia, Pa., Feb. 27-March 4, New York city 6-11.

BONELLI, WILLIAM: Kansas City, Mo., Feb. 26-March 4.

BONWELL, WILLIAM (Henri Gressitt, mgr.): Birmingham, Ala., Feb. 27-March 4, Montgomery 6, Macon, Ga., 7, Jacksonville, Fla., 8, St. Augustine 9, Brunswick, Ga., 10, Savannah 11.

BUSTER BROWN (Western): Melville B. Raymond, mgr.: New York city Jan. 22-Indefinite.

BUSTER BROWN (Eastern): Melville B. Raymond, mgr.: Peru, Ind., Feb. 28, Frankfort March 1, Crawfordville 2, Champaign, Ill., 3, Decatur 4, La Salle 6, Dixon 6, Freeport 7, Madison, Wis., 8, Decorah, Ia., 9, Albert Lea, Minn., 10, Owatonna 11.

CARTER, MRS. LESLIE: New York city Jan. 11-Indefinite.

CHECKERS: Detroit, Mich., Feb. 27-March 1.

CHILD SLAVES OF NEW YORK (B. A. Isaac, mgr.): Cleveland, O., Feb. 26-March 4, Toronto 6-11.

CLARKE, HARRY CORSON: Salt Lake, U. S., Feb. 9-April 1.

COLLIER, WILLIAM: Denver, Col., Feb. 27-March 4.

COMSTOCK, ANASTETIA (K. Hackett, mgr.): Oshkosh, Wis., Feb. 28, Eau Claire 29, Winona, Minn., March 2, Ottumwa, Ia., 3, Albert Lea, Minn., 4, St. Paul 6-8, Minneapolis 9-11.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): New York city Feb. 27-March 4, Newark, N. J., 6-11.

CONQUEST, IDA: New York city Jan. 16-Indefinite.

CORBETT, JAMES J.: Cleveland, O., Feb. 27-March 4.

CORCORAN, JANE (Alston and Baxter, mgrs.): Toronto, Can., Feb. 27-March 4.

CRANE, WILLIAM H.: New Orleans, La., Feb. 27-March 4.

CROSMAN, HENRIETTA: New York city Feb. 13-March 4.

DAILY, ARNOLD (Liebler and Co., mgrs.): New York city-Indefinite.

DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): St. Louis, Mo., Feb. 26-March 4, Chicago, Ill., 6-25.

DARKEST RUSSIA: Toledo, O., Feb. 27-March 1, Grand Rapids, Mich., 3-5.

DAVID HARUM (No. 1): Julius Cahn, mgr.: San Francisco, Cal., Feb. 26-March 11.

DAVID HARUM (No. 2): Julius Cahn, mgr.: Rockford, Ill., Feb. 28.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Stevens Point, Wis., Feb. 28, Marshfield March 1, Grand Rapids 2, Tomah 3, Red Wing, Minn., 4, Northfield 6, Albert Lea 7, Fairmont 8, Pipestone 9, Marshall 10, New Ulm 11.

DOW, J. THE SEA (Phil Hunt, mgr.): Massillon, O., Feb. 28, Canton March 1, Urbichville 2, Canal Dover 3, Coshocton 4, Hamilton 5, Chillicothe 6, Circleville 7, Lancaster 8, Wellston 9, Shawnee 10, Nelsonville 11.

DOWNING, ROBERT (P. P. Craft, mgr.): Wheeling, W. Va., Feb. 28, Bellaire, O., March 2, Millersburg 3, Massillon 4, Wooster 6.

DORA THORNE (Howland and Clifford, mgrs.): Lewiston, Pa., March 1, Houtdale 2, Tyrone 3, Altoona 4, Du Bois 6, Johnsonburg 7, Kane 8.

DORSAY, LAWRENCE: San Diego, Cal., March 1, Los Angeles 2-4.

DREW, JOHN: Pittsburgh, Pa., Feb. 27-March 4.

DRIVEN FROM HOME: New York city Feb. 27-March 4.

EBEN HOLDEN: Dunkirk, N. Y., Feb. 28, Niagara Falls March 1, Lockport 2, Batavia 3, Auburn 4, Geneva 6, Lyons 7, Watertown 8, Ogdensburg 9, Malone 10, Burlington, Vt., 11.

EDSON, ROBERT: New York city Jan. 30-March 4.

EIGHT BELLS: Cincinnati, O., March 5-11, Pittsburgh, Pa., 11-17.

ELLIOTT, MAXINE: Washington, D. C., Feb. 27-March 4.

EVERYMAN (Ben Greet's): Loveland, Col., Feb. 28, Fort Collins March 1, Cheyenne, Wyo., 2, Greeley 3, Pueblo, Col., 4, Lawrence, Kan., 7, Atchison 8, St. Joseph 9, Topeka 10, Leavenworth 11, Kansas City 12.

FABIO ROMANI (A. Jack Faust, mgr.): Akron, O., Feb. 27-March 1, Medina 2, Lodi 3, Sandusky 4, Ypsilanti, Mich., 6, Little Creek 7, Lansing 8, Owosso 9, Alma 10, Ray City 11.

PAST LIFE IN NEW YORK (A. H. Woods, mgr.): Scranton, Pa., Feb. 27-March 1, Wilkes-Barre 2-4, Buffalo, N. Y., 6-11.

FAVERSHAM, WILLIAM: Chicago, Ill., Feb. 20-March 4.

FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Gray Flake, prop. and mgr.): New York city Sept. 14-Indefinite.

FOR FAIR VIRGINIA (R. E. Irwin, mgr.): Mt. Pleasant, Pa., Feb. 28, Elizabethtown, Mich., Monongahela 2, Monessen 3, Morgantown, W. Va., 4.

FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Syracuse, N. Y., Feb. 27-March 1, Rochester 2-4, Columbus, O., 6-8, Dayton 9-11.

FOR HER SAKE (Hilgert and Elliott, mgrs.): Clinton, Mo., Feb. 28, Windsor 1, New Franklin 2, Huntville 3, Moberly 4, Salisbury 6, Brunswick 7, Carrollton 8, Richmond 9, Liberty 10, Higazville 13.

FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): Chicago, Ill., Feb. 26-March 4, Saginaw, Mich., 9-11.

FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Lincoln, Neb., March 1, Red Oak, Ia., 3, Marysville, Mo., 4, Kansas City 5-11.

FRANKENFELD, LAURA: Des Moines, Ia., Feb. 27-March 1, Davenport 2, Peoria, Ill., 3, Richmond, Ind., 4.

FROM CLUE TO CAPTURE: Brooklyn, N. Y., Feb. 27-March 4.

GALLATIN, ALBERTA (Thornton and Co., mgrs.): Trenton, N. J., March 8, Wilmington, Del., 7, Norfolk, Va., 8, Petersburg 9, Richmond 10, Newport News 11.

GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Feb. 21-Indefinite.

GHOSTS: Holdrege, Neb., Feb. 28, Minden March 1, Grand Island 2.

GHOSTS: Gloucester, Mass., Feb. 28, Portland, Me., March 1, 2, Livermore 3, Rumsford Falls 4, Bangor 6, 7, Waterville 8, Augusta 9, Bath 10, Rockland 11.

GILMORE, BARNEY (Harry Montgomery, mgr.): Chicago, Ill., Feb. 26-March 4, St. Joseph, Mo., 9, 10.

GILMORE, PAUL: Tacoma, Wash., Feb. 27, 28, Vancouver, B. C., March 1, 2, Seattle, Wash., 5-7, Spokane 8-10.

GRIFFITH, JOHN (John N. Hickey, mgr.): Caruthersville, Mo., Feb. 28, Kennett March 1, Cape Girardeau 2, Heron 3, Carbondale, Ill., 4, Mexico 6, Fulton 7, Booneville 8, Marshall 9, Warrensburg 10, Topeka, Kan., 11, Paola 13, Columbus 14.

HACKETT, JAMES K.: Minneapolis, Minn., Feb. 28-March 1, St. Paul 2-4, Omaha, Neb., 9-11.

HALL, GEORGE F. (W. J. Fielding, mgr.): Mercer, Pa., Feb. 28, Steubenville, O., March 1, Beaver Falls 2, Pa., 4.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Bellingham, Wash., Feb. 28, Everett March 1, Salem, Ore., 3, Eugene 4.

HANS HANSON (Jno. T. McAlpin, mgr.): Weldon, Ill., Feb. 28, Monticello March 1, Covington 2, Upperville 3, Dawson 4, Diverson 5, Girard 6.

HAPPY HOOLIGAN (Al. Dolson, mgr.): Peoria, Ill., Feb. 28, Mattson March 1, Effingham 2, Alton 4, Quincy 8, Keokuk, Ia., 9, Burlington 10, Monmouth, Ill., 11.

HART, JOSEPH AND CARRIE DE MAR: Philadelphia, Pa., Feb. 20-Indefinite.

HAWTREY, CHARLES: Chicago, Ill., Feb. 19-March 4.

HEARTS ADRIPT: Brooklyn, N. Y., Feb. 27-March 4.

HENDRICKS, BEN (Wm. Gray, mgr.): Vallejo, Cal., Feb. 28, Napa March 1, Woodland 2, Lodi 3, Stockton 4, Sacramento 5.

HER FIRST FALSE STEP: Boston, Mass., Feb. 27-March 4.

HER ONLY SIN (Frank T. Wallace, mgr.): Newark, O., Feb. 28, Zanesville March 1, Cambridge 2, New Philadelphia 3, Steubenville 4, East Liverpool 6, Wellsville 7, Bellaire 8, Washington, Pa., 9, Connellsville 11.

HIGGINS, DAVID (Stair and Nicolai, mgrs.): Washington, D. C., Feb. 27-March 5.

HOLLAND, MILDRED: Madison, Wis., Feb. 28, Fond du Lac March 1, Sheboygan 2, Oshkosh 3, Green Bay 4.

HOPPER, EDNA WALLACE: St. Paul, Minn., Feb. 26-March 4.

HOW HE WON HER (R. M. Feltus, mgr.): Jersey City, N. J., Feb. 27-March 4.

HUMAN HEARTS (Eastern): J. M. Blanchard, mgr.: New York city Feb. 27-March 4.

IN OLD KENTUCKY: Brooklyn, N. Y., Feb. 27-March 4.

IN THE SHADOW OF NIGHT: Lakewood, N. J., March 6-8.

IRWIN, MAY (Edward R. Salter, mgr.): New York city Feb. 27-March 4.

JAMES BOY IN MISSOURI (Eastern): Frank Gassolo, owner and mgr.: Baltimore, Md., Feb. 27-March 4, Philadelphia, Pa., 6-11.

JEFFERSON, JOSEPH JR. AND WILLIAM JEFFERSON: Colorado Springs, Col., Feb. 28, Pueblo March 1, La Junta 2, Hutchinson, Kan., 3, Arkansas City 4.

JEFFERSON THOMAS: Gainesville, Ga., Feb. 28, Greenville, S. C., March 1, Spartanburg 2, Augusta, Ga., 3, Sumter 8, C. 4, Florence 6, Darlington 7, Raleigh 11.

JERRY FROM KERRY: Clarksburg, W. Va., Feb. 28, Weston March 1, Morgantown 2, Manington 3, Cameron 4.

KENDALL, EZZA: Newark, N. J., Feb. 27-March 4.

KNOTT, ROSELEE (Frank L. Perley, mgr.): Marshall, Tex., March 1, Shreveport, La., 2, Tyler 3, Greenville 4, Denison 6, Sherman 7, Dallas 8, Ft. Worth 9.

LACKEY, WILTON (Wm. Brady, mgr.): Youngstown, O., Feb. 28, East Liverpool March 1, Canton 2, Akron 3, Elyria 4, Cleveland 6-11.

LOFTUS, CECILIA: Boston, Mass., Feb. 20-March 5.

LOHMEYER, WRIGHT: New York city Feb. 20-Indefinite.

MCADDEN'S FLATS (Olas E. Barton, mgr.): New York city Feb. 27-March 4, Albany 6-8, Gloversville 9, Utica 10, Oneida 11.

MAOK, ANDREW: Denver, Col., Feb. 26-March 4.

MAKMA, PAPA (Wm. A. Brady, mgr.): Philadelphia, Pa., Feb. 6-Indefinite.

MANNING, MARY: New York city March 12-Indefinite.

MANSFIELD, RICHARD: Houston, Tex., Feb. 28.

MARSON, LINDA MASON: Chicago, Ill., Feb. 26-March 4, Toledo, O., 5-8, Lima 9, Springfield 10, Middletown 11.

MAUD MULLER: Greenville, S. C., Feb. 28, Newberry March 1, Anderson 2, Laurens 3, Spartanburg 4.

MAYO, ENID: Wellsville, Pa., Feb. 28, Friendship, N. Y., March 2, Kane, Pa., 3, Corry 4.

MELVILLE, ROSE (J. R. Sterling, mgr.): Cincinnati, O., Feb. 26-March 4, Louisville, Ky., 5-11.

MONTGOMERY, WILLIAM: Everett, Wash.-Indefinite.

MORTIMER, E. FRANK (Frank Mitchell, mgr.): Canonsburg, Pa., Feb. 27-March 1, Claysville 2-4.

MORTIMER, LILLIAN (A. Girl of the Streets; Decker and Veronee, mgrs.): Philadelphia, Pa., Feb. 27-March 4, Paterson, N. J., 13-15.

MRS. LEFFINGWELL'S BOOTS: New York city-Indefinite.

MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city Feb. 1-Indefinite.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Philadelphia, Pa., Feb. 27-March 4.

MURPHY, JOSEPH (Geo. Kinney, mgr.): Baker City, Ore., Feb. 28, Boise, Idaho, March 1, Pocatello 2, Salt Lake, U. S., 3, 4, Ord 6, Provo 7, Grand Junction, Col., 8.

MURPHY, TOM (T. E. Saunders, mgr.): Flint, Mich., Feb. 28, Grand Rapids March 1, Jackson 2, Dayton, O., 3, 4, Muncie, Ind., 6.

MURRAY AND MACK (Ollie Mack and Jos. W. Spears, mgrs.): Charleston, Ill., Feb. 28, Arcola March 1, Olin 2, Vincennes, Ind., 3, Owensboro, Ky., 4, Evansville, Ind., 5, Paducah, Ky., 6, Henderson 7, Centralia, Ill., 8, Terre Haute, Ind., 9, Danville, Ill., 10, 11.

MY WIFE'S FAMILY: Alliance, O., Feb. 28, St. Marys March 1, Huntington, Ind., 2, 3, Champaign, Ill., 4, Pekin 5, Danville 6, Pana 7, Springfield 8, Jacksonville 9, Lincoln 10, Decatur 11.

NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Oakland, Cal., Feb. 27-March 5, Hollister 6, Watsonville 7, Monterey 8, Salinas 9, Santa Barbara 10, Ventura 11.

NODDY'S DARLING (Sullivan, Harris and Woods, mgrs.): Toronto, Can., Feb. 27-March 4, Montreal 6-11.

OLCOTT, CHAUNORY (Augustus Pitou, mgr.): Knoxville, Tenn., Feb. 28, Roanoke, Va., March 1, Lynchburg 2, Nashville 3, Wilmington, Del., 4, Brooklyn, N. Y., 6-11.

OLD ARKANSAW (Merle H. Newton, mgr.): Xenia, O., March 2, London 3.

ON THE BRIDGE AT MIDNIGHT (Western): Geo. Klimt, prop.; Frank Gassolo, mgr.: Albany, N. Y., Feb. 27-March 1, Troy 2-4, Springfield, Mass., 6-8, Holyoke 9-11.

O'NEIL, NANCE (John Schoeffel, mgr.): Philadelphia, Pa., Feb. 20-March 4.

OUR NEW MINISTER (Miller and Conyers, mgrs.): San Wert, O., Feb. 28, Lima March 1, Fremont 2, Tiffin 3, St. Marys 4, Fremont 6, Findlay 7, Dayton 8, Middletown 9, Muncie, Ind., 10, Kokomo 11.

OUT OF THE FOLD: Rochester, N. Y., March 6-8, Syracuse 9-11.

OVER NAGARA FALLS (O. John P. Barrett, mgr.): American Forks, U. S., Feb. 28, Heber City March 1, Provo 2, Payson 3, Eureka 4, Mantel 6, Park City 7, Coalville 8, Rock Springs, Wyo., 9, Rawlins 10, Laramie 11, Cheyenne 13.

PATTON, V. B. (J. M. Stout, mgr.): Wilmington, N. C., Feb. 28, Cleveland March 2, Nelsonville 3, Zanesville 4.

PECK'S BAD BOY (Leroy J. French's): Clarion, Ia., Feb. 28, Ft. Dodge March 1, Fonda 2, Le Mars 6, Cherokee 7, Spirit Lake 8, Spencer 9, Esterville 10, Armstrong 11.

PERKINS, WALTER E. (Claxton Wilstach, mgr.): New York city-Indefinite.

QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Montreal, Can., Feb. 27-March 4.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Boston, Mass., Feb. 27-March 1, New York city 3-8.

QUINCY ADAMS SAWYER (Central: W. G. Snelling, mgr.): Boston, Mass., Feb. 20-March 4, Worcester 6-11.

QUINCY ADAMS SAWYER (Western): Logan, O., Feb. 28, Washington, Pa., March 2, Waynesburg 3, Uniontown 6, Connellsville 7, Greensburg 8, Latrobe

HOTEL HANOVER

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9, Altoona 10, Johnston 11, McKeesport 13, New Castle 14.

RALPH, MARGARET (R. L. Allen, mgr.): Creston, Ia., Feb. 28, Clarinda March 1, Tarkio, Mo., 2.

RAYS, THE (Stair and Nicolai, mgrs.): Dayton, O., Feb. 27-March 1, Indianapolis, Ind., 2-4.

REHN, ADA: Philadelphia, Pa., Feb. 27-March 4.

ROBERTSON, FORBES: New York city Feb. 20-Indefinite.

ROBSON, ELEANOR: Philadelphia, Pa., Feb. 20-March 4.

ROYAL LILLIPUTANS (Thos. R. Henry, mgr.): New York city Feb. 27-March 4, Philadelphia, Pa., 6-11.

RUNNING FOR OFFICE (Sam H. Harris, mgr.): St. Louis, Mo., Feb. 26-March 4.

RUSSELL, ANNIE: Providence, R. I., Feb. 27-March 1, Lynn, Mass., 11.

RUSSELL, LOUIS J. (Felix Biel, mgr.): Elizabeth, N. J., Feb. 27-March 1.

SHEA, THOMAS E.: Youngstown, O., Feb. 27-March 4.

SHERLOCK HOLMES: Detroit, Mich., Feb. 26-March 4.

SHORE ACRES (Wm. B. Cross, mgr.): Shawnee, 1, Feb. 28, Guthrie, Okla., March 1, Oklahoma 2, Gainesville, Tex., 3, Ft. Worth 4, Sherman 6, Bonham 7, Paris 8, Greenville 9, Dallas 10, 11.

SILVER, L. (W. C. Junker, mgr.): Talladega, Ala., Feb. 28, Anniston March 1, Birmingham 2, Tuscaloosa 3, Columbus, Miss., 4, Okolona 6.

SOUTHERN-MARLOWE: Cleveland, O., Feb. 27-March 4.

STUBBS, RALPH: New York city Feb. 27-March 4, Philadelphia, Pa., 6-11.

SULLY, DANIEL (Willis E. Boyer, mgr.): Merrill, Wis., Feb. 28, Stevens Point March 1, Madison 2, 3, Freeport, Ill., 4, Kenosha, Wis., 5, Goshen, Ind., 6, Elkhart 7.

SUPERIOR, MILWAUKEE, Wis., Feb. 26-March 4.

TEXAS: Philadelphia, Pa., Feb. 27-March 4, Richmond, Va., 6, Charlotte, N. C., 7, Columbia 8.

THAT LITTLE SWED (Hanson and Hopkins, mgrs.): Lafayette, La., Feb. 28.

THE BAKKER, CHIL'D (Harry Shannon, mgr.): Sae City, Ia., Feb. 28, Schaller March 1, Holstein 2, Correctionville 3, Cherokee 4, Marcus 6, Onawa 7, Whiting 8, Ida Grove 9.

THE BONNIE BRIER BUSH: Everett, Wash., Feb. 28, New York city March 3.

THE COLLEGE BIDDOW (Henry W. Savage, mgr.): New York city Sept. 20-Indefinite.

THE COUNTY CHAIRMAN (Eastern: Henry W. Savage, mgr.): New York city Feb. 20-March 4, Schenectady 6, Utica 7.

THE COUNTY CHAIRMAN (Western: Henry W. Savage, mgr.): Duluth, Minn., Feb. 28, Hancock March 2, Calumet 3, Marquette 4, Chicago, Ill., 6-19.

THE CURSE OF DRINK: Baltimore, Md., Feb. 27-March 4.

THE DEVEL'S AUCTION: Cedar Rapids, Ia., Feb. 28, Peoria, Ill., March 2.

THE EDUCATION OF MR. PIPP: New York city Feb. 20-Indefinite.

THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Kansas City, Mo., Feb. 26-March 4, Altoona 6, Springfield 6, Jacksonville 7, Danville 8, Wabash, Ind., 10, Huntington 11.

THE FACTORY GIRL (Eastern: Phil B. Isaac, mgr.): Milwaukee, Wis., Feb. 26-March 4, St. Paul, Minn., 5-11.

THE FACTORY GIRL (Trans-Continental: Chas. H. Wuerz, mgr.): Newcastle, Pa., Feb. 28, Meadville March 1, Oil City 2, Franklin 3, Titusville 4, Erie 6-8, Akron, O., 9-11.

THE FATAL WEDDING (Central: Sullivan, Harris and Woods, mgrs.): St. Paul, Minn., Feb. 26-March 4, Minneapolis 5-11.

THE FATAL WEDDING (Western: Sullivan, Harris and Woods, mgrs.): Marion, Pa., March 1, Beaver Falls 2, Greensburg 3, Morrisstown, N. J., 4, Camden 6-8, Berwick 9.

THE FLAMING ARROW: Louisville, Ky., Feb. 27-March 4, Cincinnati, O., 19-25.

THE GIRL FROM KAY'S: Philadelphia, Pa., Feb. 27-March 11.

THE GIRL FROM KAY'S: Memphis, Tenn., Feb. 27-March 11.

THE GREAT AUTOMOBILE MYSTERY: Cincinnati, O., Feb. 26-March 4.

THE HEART OF OHIO (Edward Manly, mgr.): Newton, Kan., Feb. 28, Howard March 1.

Wichita 2, Arkansas City 3, Coffeyville 6, Chanute 7, Pittsburg 8, Fort Scott 9, Nevada, Mo., 10, Carthage 11.

THE HEART OF MARYLAND: Spokane, Wash., Feb. 27, 28, Burlington, Ia., March 4.

THE HOLY CITY (Eastern: Gordon and Bennett, mgrs.): Edward Taylor, mgr.: New York city, Feb. 27-March 1, Syracuse 2-4, Binghamton 6, Hornellsville 7, Dansville 8, Warsaw 9.

THE HOLY CITY (Western: Gordon and Bennett, mgrs.): Henry Harrison, mgr.: So. McAlester, Feb. 28, Ft. Smith, Ark., March 1, Little Rock 2, Stuttgart 3, Pine Bluff 4, Helena 5, Marianna 7, Jonesboro 8, Poplar Bluff, Mo., 9, Cape Girardeau 10, Cairo, Ill., 11.

THE HOOSIER GIRL (Gus Cohan, mgr.): Scammon, Kan., Feb. 28, Cherryvale March 1, Neodesha 2, Independence 3, Coffeyville 4, Weir City 5, Nevada 6, Gas 7, Yates Center 8, Eldorado 9, Winfield 10, Wichita 11.

THE IRISH PAWNROCKERS (Ollie Mack and Joe W. Spears, mgrs.): Shelbyville, Ind., Feb. 28, Frankfort March 1, Seymour 2, Columbus 3, Franklin 4, Elkhart 5, Connersville 7, New Castle 8, Lafayette 9, Lebanon 10, Frankfort 11.

THE LIGHTHOUSE BY THE SEA: Minneapolis, Minn., Feb. 26-March 4, Des Moines, Ia., 6-8, Omaha, Neb., 9-11.

THE LITTLE HOLESTEAD (Wm. Macaulay, mgr.): Barnstable, O., Feb. 28, Cambridge March 1, East Liverpool 4, Carrollton 6, Uhrichsville 7, Coshocton 8, Massillon 9, Lisbon 10, Niles 11.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Manhattan, Kan., Feb. 28, Clay Center March 1, Concordia 2, Burlington 3, Galt 4, Elkader 5, Osage City 7, Garnet 8, Burlington 9, Iowa 10, Columbus 11.

THE MISSOURI GIRL (Eastern: Fred Raymond, mgr.): Lebanon, O., Feb. 28, Sabina March 1, New Vienna 2, Hillsboro 3, Blanchester 4.

THE MISSOURI GIRL (Western: Fred Raymond, mgr.): Grand Island, Neb., Feb. 28, St. Paul March 1, Central City 2, Fullerton 3, Columbus 4.

THE MOONSHINER'S DAUGHTER (Eastern: W. F. Malm, mgr.): Penn Yan, N. Y., Feb. 28, Weedsport March 1, Auburn 2, Fulton 3, Oswego 4, Palmyra 6, Le Roy 7, Albion 9, Medina 10, Niagara Falls 11.

THE OTHER GIRL: St. Louis, Mo., Feb. 26-March 4.

THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Saginaw, Mich., March 10-14, Bay City 5, Flint 7, Romeo 8, Green 9, Pontiac 10.

THE SCHOOL GIRL: Cincinnati, O., Feb. 27, 28.

THE SEMINARY GIRL (Melville B. Raymond, prop.): Toledo, O., March 2-4, Cincinnati 5-11.

THE SIGN OF THE CROSS (J. W. Cone, mgr.): St. Thomas, Can., Feb. 28, Woodstock March 1, Stratford 2, Berlin 3, Guelph 4, Galt 6, Brantford 7, St. Catharines 8, Bradford, Pa., 13, Corning, N. Y., 14, Canandaigua 15, Geneva 16, Batavia 17, Oswego 18.

THE SIGN OF THE CROSS: East Liverpool, O., Feb. 28, Wellsville, W. Va., March 1, New Castle, Pa., 2, Butler 3, Jamestown, N. Y., 4, Syracuse 6-8.

THE SLAVE GIRL: Montreal, Can., Feb. 27-March 4.

THE TWO JOHNS (C. G. Allen, mgr.): Pittsburgh, Pa., Feb. 27-March 4, Philadelphia 6-11.

THE TWO ORPHANS (Liebler and Co., mgrs.): Waco, Tex., Feb. 28, Fort Springs, Ark., March 4, Memphis, Tenn., 6, 7.

THE VILLAGE PARSON (Geo. Goett, mgr.): Camden, N. J., Feb. 27-March 1, Wilmington, Del., 2-4, Philadelphia 5.

THE VIRGINIAN: Fargo, N. D., Feb. 28, Helena, Mont., March 2, Butte 3, 4.

THE VOLUNTEER ORGANIST (Martell and Gray, mgrs.): American, Ga., Feb. 28, Albany March 1, Brunswick, Ga., 6, Savannah 7, Charleston, S. C., 8, Columbia 9, Augusta, Ga., 10, Atlanta 11, Greenville, S. C., 13.

THELMA (Spedden and Van Cook, mgrs.): Paris, Ill., Feb. 28, Marshall March 1, Hixsville 3, Sweet Springs 4, Sedalia 6, Odessa 7, Plattsburg 8, Stanberry 9, Trenton 10, Novinger 11, Unionville 13, Milan 14.

THOU SHALT NOT KILL (Western: Frederick Schwartz, mgr.): Sunbury, Pa., Feb. 28, Chester March 1, West Chester 3, Norrisstown 4, Trenton, N. J., 6, Elizabeth 7, Waterbury, Conn., 8, Bristol 9, Danbury 10, Winsted 11.

THURSTON, ADELAIDE (Claxton Wilstach, mgr.): Wabash, Ind., Feb. 28, Kokomo March 2, Frankfort 3, Terre Haute 4, Logansport 6, Elkhart 7, South Bend 8, Jackson, Mich., 9, Battle Creek 10, Port Huron 11, Chatham, Can., 13, London 14.

TOO PROUD TO BEG (Lindsay J. Carter's): Wheeling, W. Va., March 1, Springfield, O., 2, Dayton 3, Hamilton 4, Cincinnati 11.

TWO LITTLE WAIFS (Western: Leadville, Col., March 1, Salida 2, Canon City 3, Florence 4,

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Pueblo 5, Idaho Springs 6, Central City, Neb., 7, Boulder, Col., 8, Ft. Collins 9, Greeley 10, Longmont 11.

TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Chicago, Ill., Feb. 26-March 4, St. Louis, Mo., 5-11.

TWO LITTLE WAIFS (Eastern): Rochester, N. Y., March 1, Syracuse 2-4.

UNCLE JOSH PERKINS: East Palestine, O., March 1, Akron 2-4.

UNCLE JOSH SPRUCEBY (J. P. Donohue, mgr.): Elmore, Ind., Feb. 28.

UNCLE TOM'S CABIN (De Hart's): Cape Douglas, Wis., Feb. 28, Elroy March 1, Kendall 2, Weldon 3, Newbury 4.

UNCLE TOM'S CABIN (Al. Martin's): Bridgeton, N. J., Feb. 28, Salem March 1, Norristown 2, Bristol 4, Brooklyn, N. Y., 6-11.

UNCLE TOM'S CABIN (Stetson's): Eastern: Geo. Peck, mgr.: New Bedford, Mass., Feb. 28, Westerly, R. I., March 1, New London, Conn., 2, Norwich 3, Willimantic 4, Stafford Springs 6.

UNDER SOUTHERN SKIES (Central: Harry Doel Parker, mgr.): Shenandoah, Pa., Feb. 28, Mahanoy City March 1, Williamsport 2, Renovo 3, Lock Haven 4, Sunbury 6, Lewisburg 7.

UNDER SOUTHERN SKIES (Eastern: Harry Doel Parker, mgr.): Danville, Pa., Feb. 28, Harrisburg March 1, York 2, Atlantic City, N. J., 3, Elizabeth 4, New York city 5, 6, Tonawanda 7.

UNDER SOUTHERN SKIES (Western: Harry Doel Parker, mgr.): Erie, Pa., Feb. 27, Ashland, O., March 1, Dunkirk, N. Y., 2, Olean 3, Hornellsville 4, Binghamton 7.

VAN, BILLY B. (J. K. Roberts, mgr.): Kansas City, Mo., Feb. 27-March 4.

WAINWRIGHT, MARIE (Wallace Sackett, mgr.): St. Louis, Mo., Feb. 27-March 4, Vincennes, Ind., 6, Washington 7, Owensboro, Ky., 8, Louisville 9, Portsmouth, O., 13.

WALSH, BLANCHE: New York city Jan. 30-Indefinite.

WARD AND VOKES: Brooklyn, N. Y., Feb. 20-March 4.

WARDE, FREDERICK AND KATHRYN KIDDER: Chicago, Ill., Feb. 19-March 4.

WARFIELD, DAVID: New York city Sept. 25-Indefinite.

WAS SHE TO BLAME (Jed Carleton, mgr.): Rock Rapids, Ia., March 1, Luverne, Minn., 2, Ellsworth, Me., 3, Easterville, Ia., 6, Blue Earth, Minn., 9.

WAY DOWN EAST (Eastern: Wm. A. Brady, mgr.): Beaver Falls, Pa., Feb. 28.

WOODWARD STOCK: St. Joseph, Mo.—Indefinite.
YORKVILLE THEATRE STOCK (David Wels, mgr.):
New York city Jan. 30—Indefinite.

REPERTOIRE COMPANIES.

ASHLAND DRAMATIC: Boone, Ia., Feb. 27-March 4.
AUBREY STOCK (W. D. Fitzgerald, mgr.): Lancaster, Pa., Feb. 27-March 4.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): McKeesport, Pa., Feb. 27-March 4, Scranton 6-11.
BENTON'S PIERCE K. COMEDIANS: Webb City, Mo., March 6-11.
BERRY STOCK (Miles Berry, mgr.): Jacksonville, Ill., Feb. 27-March 4, Lincoln 6-11.
BESSAY, JACK, STOCK: Burlington, Ia., Feb. 27-March 4.
BRADFORD, SOPHIE C. (Jas. M. Bradford, mgr.): Bradford, Pa., March 2-4, Somerset 6-8.
BROWN, KIRK (Appell and Dehon, mgrs.): Harrisburg, Pa., Feb. 27-March 4.
BROWN'S COMEDY (T. M. Brown, mgr.): Richmond, Mo., Feb. 27-March 4, Rolla 2-4, Washington 5-7.
BUREAU-MANN: Johnston, Pa., Feb. 27-March 4.
BUNTING, EMMA (Earl Burgess, mgr.): Harrisburg, Pa., Feb. 27-March 4.
CARPENTER, FRANKIE (Jere Grady, mgr.): Augusta, Me., Feb. 27-March 4, Portland 6-11.
CARRHO, COMEDY: Huntsville, Ala., Feb. 27-March 4.
CARTER'S COMEDIANS (Western; F. C. Carter, mgr.): Weatherford, Tex., Feb. 27-March 4.
CHASE-LISTER: Sioux City, Ia., Feb. 27-March 5, Sioux Falls, S. D., 6-12.
CHICAGO STOCK (Chas. H. Rosekam, mgr.): Easton, Pa., Feb. 27-March 1, Pittston 6-11.
COLONIAL STOCK (J. M. Torr, mgr.): Lawrence, Mass., Feb. 27-March 4, Marlboro 6-11.
COOK-CHURCH (H. W. Taylor, mgr.): Altoona, Pa., Feb. 27-March 4, McKeesport 6-11.
DAVIDSON STOCK (A. E. Davidson, mgr.): Marshall, Ill., Feb. 27-March 4.
DAVIS-DRISCOLL STOCK: Anderson, S. C., Feb. 27-March 4.
DE MACK'S STOCK: Kiowa, I. T., Feb. 27-March 4.
DE VONDE STOCK (Phil Levy, mgr.): Binghamton, N. Y., Feb. 27-March 4, Scranton, Pa., 5-11.
DE VOSS, FLORE: Keokuk, Ia., Feb. 27-March 4.
DU VRIES STOCK: Richmond, Ind., Feb. 27-March 4.
EKLIPSE STOCK: Belton, Tex., Feb. 28, Cameron 1, Milano 2, Hearne 3, Franklin 4.
ERWOOD STOCK: Bedford, Pa., Feb. 27-March 1, Saxton 2-4.
EWING, GERTRUDE: Herrin, Ill., Feb. 27-March 4, Murphysboro 2-4, Cairo 6-11.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Paterson, N. J., Feb. 27-March 4.
FISKE AND STOCK: St. John, N. B., Feb. 20-March 18.
FLEMING, MAMIE (W. H. Gracey, mgr.): Mt. Carmel, Pa., Feb. 27-March 4.
FLYNN'S JOSEPH J. STOCK (M. J. Flynn, mgr.): Haverhill, Mass., Feb. 27-March 4, Fall River 6-11.
GALVIN, JAMES B. COMEDY: Hudson, N. Y., Feb. 27-March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.
HARROULT COMEDY (W. H. Shine, mgr.): Pittsfield, Mass., Feb. 27-March 4, Hoosick Falls, N. Y., 6-11.
HARPER, GEORGIA: Virginia City, Nev., Feb. 27-March 4.
HARVEY AND GAGE: Burlington, Vt., Feb. 27-March 4.
HERALD SQUARE STOCK: Monson, Me., Feb. 27-March 4.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Foughkeepsie, N. Y., Feb. 27-March 4, Schenectady 6-11.
HIMMELEIN'S IMPERIAL STOCK: Joliet, Ill., Feb. 27-March 4.
HOYT'S COMEDY (H. G. Allen, mgr.): Fort Smith, Ark., Feb. 27-March 4, Kewanee 6-11.
KARROLL, DOT: Taunton, Mass., Feb. 27-March 4.
KEITH STOCK (Ed. Lawrence, mgr.): Spokane, Wash., Feb. 5—Indefinite.
KELLEY, HARRY: Montreal, Can., Feb. 27-March 4.
KENNEDY, JAMES (O. E. W. mgr.): Erie, Pa., Feb. 27-March 4, Jamestown, N. Y., 6-11.
KENNEDY PLAYERS (J. R. Shannon, mgr.): St. Catharines, Can., Feb. 27-March 4, Stratford 6-11.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Salem, Mass., Feb. 27-March 4, Brockton 6-11.
KLARK-URBAN (Fred Graham, mgr.): Newark, N. Y., Feb. 27-March 4.
LE ROY STOCK (R. B. Le Roy, mgr.): Mt. Vernon, Ind., Feb. 27-March 4.
LINDLEY, HARRY, STOCK: Ottawa, Can., Feb. 27-March 4.
LOCKER, THE: Atchison, Kan., Feb. 27-March 1.
LONG FRANK E. STOCK: Janesville, Wis., Feb. 27-March 4.
LYCEUM COMEDY (A. S. Evans, mgr.): Shellsburg, W. Va., Feb. 27-March 4, Belmont 6-11.
LYCEUM STOCK (E. G. Grosjean, mgr.): Brownwood, Tex., Feb. 27-March 4.
McDONALD STOCK (G. W. McDonald, mgr.): Geary, Okla., Feb. 27-March 4, Weatherford 6-11.
MACK, WILBUR: Warren, O., Feb. 27-March 4, Newark 6-11.
MARKS BROTHERS (R. W. Marks, mgr.): Newport, R. I., Feb. 27-March 4, Salem, Mass., 6-11.
MATHES, CLARA: Vancouver, B. C., Indefinite.
MAY, VERNAL: Belton, Tex., Feb. 27-March 4.
MELVILLE DRAMATIC (M. Melville, mgr.): Felsen-chaw, Ark., Feb. 27-March 4.
MORSE STOCK (Le Conte and Flesher, mgrs.): Pittsburg, Kan., Feb. 27-March 4, Springfield, Mo., 6-11.
MURRAY AND MACKAY (John J. Murray, mgr.): Middletown, N. Y., Feb. 27-March 4, Oswego 6-11.
MYERS, IRENE (Will H. Myers, mgr.): Concord, N. H., Feb. 27-March 4, Manchester 6-11.
MYERS STOCK (Sim Allen, mgr.): Martinsburg, W. Va., Feb. 27-March 4.
MYRLE-HARDER (Eugene J. Hall, mgr.): Sharon, Pa., Feb. 27-March 4, Wheeling, W. Va., 6-11.
MYRLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Fall River, Mass., Feb. 27-March 4, Woonsocket, R. I., 6-11.
NEVILLE, MARGARET: Ft. Wayne, Ind., Feb. 27-March 4.
NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): Port Huron, Mich., Feb. 20-25, Saginaw 26-March 5.
PAIGE COMEDY, THE (H. Martynne, mgr.): Fayetteville, N. C., March 2-4, Winston-Salem 9-11.
PAYTON, CORSE, COMEDY (A. B. Bonney, mgr.): New Haven, Conn., Feb. 27-March 4.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Bradford, Pa., Feb. 27-March 4.
PHILLIPS-JACKSON STOCK (Henry J. Jackson, mgr.): New Martinsville, W. Va., Feb. 27-March 1.
RENTFROW'S JOLLY PALFINDERS (J. M. Rentfrow, mgr.): Quincy, Ill., Feb. 27-March 4, Chellicothe, Mo., 5-11.
ROBER, KATHERINE: Woonsocket, R. I., Feb. 27-March 4.
ROE STOCK: Lowell, Mass., Feb. 27-March 4.
RUNKEL, CORINNE, STOCK: Waterville, Me., Feb. 27-March 4.
ROBER, KATHERINE (Harry King, mgr.): Manchester, N. H., Feb. 27-March 4, Portsmouth 6-11.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—Indefinite.
TAYLOR, ALBERT STOCK (Albert Taylor, mgr.): Meridian, Miss., Feb. 27-March 4, Selma, Ala., 6-11.
TEMPER, THE DRAMATIC: Chambersburg, Pa., Feb. 27-March 4, Bristol 6-11.
THURBER AND NASH (P. H. Thurber, mgr.): Easton, Pa., Feb. 27-March 4, Chester 6-11.
VAN DYKE AND EATON (F. Mack, mgr.): Parkersburg, W. Va., Feb. 27-March 4, Findlay, O., 6-18.
VERNON STOCK (Ben J. Vernon, mgr.): Johnston, N. Y., Feb. 27-March 4.
WALLACK'S THEATRE (Dubinsky Bros., mgrs.): Colchester, Ill., Feb. 27-March 1.
WHYTE'S DRAMATIC (Chas. P. Whyte, mgr.): Holdenville, I. T., Feb. 28, March 1, South McAlester 2-4.
WINNIEG BROTHERS' OWN: Belvidere, Ill., Feb. 27-March 5, Oak Park 6-18.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Jackson, Mich., March 3.
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Poplar Bluff, Mo., Feb. 28, Little Rock, Ark., March 1, Hot Springs, Texarkana, Tex., 3, Shreveport, La., 6, Alexandria 7, Lake Charles 8, Beaumont, Tex., 9, Galveston 10, Houston 11.
BABES IN TOYLAND: Trenton, N. J., Feb. 28, March 3, Easton, Pa., 2, Lancaster 3, Reading 4, Philadelphia 5, Feb. 28, March 1, Dallas 2, Dallas 3, Corsicana 2, Greenville 3, Tyler 4, Shreveport, La., 5, Marshall, Tex., 6, Hot Springs, Ark., 8, Little Rock 9, Pine Bluff 10.
CINGALESE: Hamilton, Can., March 1, 2.
COHAN, GEORGE M. (Sam H. Harris, mgr.): Zanesville, O., Feb. 28, Columbus 1, Dayton 2, Terre Haute, Ind., 3, Springfield, Ill., 4.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): San Francisco, Cal., Feb. 27-March 10.
FANTANA (Robert Bros., mgrs.): New York city Jan. 9—Indefinite.
GIRLS WILL BE GIRLS: St. Louis, Mo., Feb. 26-March 4.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Boston, Mass., Feb. 26-March 4.
HUMPTY DUMPTY: New York city Nov. 14-March 4, Philadelphia 6-25.
ITALIAN OPERA: Creston, Ia., Feb. 28, Perry March 1, Grand Junction 2, Jefferson 4.
IT HAPPENED IN NORLAND: New York city—Indefinite.
KING PEPPER (Burns and Favor, props.): Augusta, Me., Feb. 28.
ME, HIM AND I: Cincinnati, O., Feb. 26-March 4, Detroit, Mich., 5-11.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—Indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.):

New York city Nov. 21-March 4, Boston, Mass., 6-11, Pittsburgh, Pa., 13-16.
MOTHER GOOSE: San Francisco, Cal., Feb. 12-March 4.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Lincoln, Neb., Feb. 27, 28, St. Joseph, Mo., March 1, Lawrence, Kan., 2, Junction City 3, Topeka 4, Pittsburg 5, Ottawa 6, Iowa 7, Coffeyville 8, Joplin, Mo., 9, Sedalia 10.
NANCY BROWN: Philadelphia, Pa., Feb. 27-March 4.
OLYMPIA MUSICAL COMEDY (Seamans and Macchettie, mgrs.): Atlanta, Ga., Feb. 27-March 4.
PARISAL (in English; Henry W. Savage, mgr.): Cincinnati, O., Feb. 27-March 4.
PEGGY FROM PARIS (Madison Corey, mgr.): Pittsburgh, Pa., Feb. 27-March 4, Washington, D. C., 6-11.
PIFF, PAFF, POUF: Newark, N. J., Feb. 27-March 4.
POLLAIR'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Victoria, B. C., March 6-11, Nanaimo 13-15.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Parkersburg, W. Va., March 3, 4, Wheeling 15, 16.
ROGERS BROTHERS: Richmond, Va., Feb. 28, Mobile, Ala., March 4.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): Boston, Mass., Feb. 28-March 11.
SANTOY: St. Louis, Mo., Feb. 28-March 1.
SCHERER, FRITZ (G. B. Dillingham, mgr.): New York city Nov. 21—Indefinite.
SCHUMANN-HEINK, MADAME: Buffalo, N. Y., Feb. 27-March 1.
SERGEANT KITTY: Montgomery, Ala., Feb. 28.
TANGUAY, E. A. (Connelley, Pa., Feb. 28, Lebanon 1, York 2, Harrisburg 3, Reading 6, Lancaster 7, Cumberland, Md., 8, Hagerstown 9, Charlottesville 10, Petersburg 11.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Lima, O., Feb. 28, Springfield March 1, Columbus 2-4, Cleveland 6-11.
THE BEGGAR PRINCE (E. C. Cooper, mgr.): Greensburg, Ill., Feb. 28, Galva March 1, Princeton 2, Aledo 3, Muscatine, Ia., 4, Ft. Madison 5, Moline, Ill., 6, Henry 7, Rochelle 8, McHenry 9, Woodstock 10, Jansville, Wis., 11.
THE BEGGAR PRINCE (F. A. Wade's): Dodge City, Kan., Feb. 28, Lamar, Col., March 1, Las Animas 2, Rocky Ford 3, La Junta 4, Trinidad 5-8, Raton, N. M., 9, Las Vegas 10, 11.
THE BILLIONAIRE: Reading, Pa., Feb. 28, Trenton, N. J., 1, Philadelphia 2, Feb. 29, March 1.
THE DUCHESS OF DANTZIC: New York city Jan. 10—Indefinite.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Greensburg, Pa., Feb. 28, March 1, Johnstown 2, Harrisburg 3, West Point 4, Nashville, Tenn., 5-11.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Joliet, Ill., Feb. 28, Terre Haute March 1, 2, Marion 3, Kokomo 4, Peru 5, Huntington 7, Ft. Wayne 8, April 1.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Baltimore, Md., Feb. 27-March 4.
THE LOST BOY (Weber and Rush, mgrs.): New York city Feb. 27-March 4, Brooklyn 6-11.
THE MAID AND THE MUMMY: Montreal, Can., Feb. 27-March 4.
THE PRINCE OF PILSEN (Henry W. Savage's): Springfield, O., Feb. 28, Piqua March 1, Richmond 2, Akron 4, Canton 6, Mansfield 7.
THE RUNAWAYS (Sam S. Shubert, mgr.): Atlanta, Ga., Feb. 27, 28, Macon March 1, Columbus 2, Albany 3, Tallahassee, Fla., Feb. 28, Kalamazoo, Mich., Feb. 28, March 1, Eau Claire, Wis., 4, Petersburg, Va., 6, Richmond 7, 8.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): Springfield, Mass., Feb. 27, 28, Hartford, Conn., March 1, 2, New Haven 3, 4, Burlington, Ia., 6, THE WIZARD OF OZ: Norfolk, Va., Feb. 28, Newport News March 1, Wilmington, Del., 2, Atlantic City, N. J., 3, 4.
THE YANKEE CONSUL (Henry W. Savage, mgr.): New York city Jan. 24-March 4, Rochester 7, 8.
TIVOLI: San Francisco, Cal.—Indefinite.
WILLIAMS AND WALKER: Pittsburgh, Pa., Feb. 20-March 4.
WILLS, NAT: Chester, Pa., Feb. 27-March 1, Potomac 2-4.
WOODLAND (Henry W. Savage, mgr.): Baltimore, Md., Feb. 27-March 4, Reading, Pa., 7, Atlantic City, N. J., 8.

MINSTRELS.

BARLOW'S: Nashville, Tenn., March 2.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Baltimore, Md., Feb. 27-March 4, New York city 6-11.
DUMONT'S: Philadelphia, Pa.—Indefinite.
FIELD'S, AL. G. (Doc Quigley, mgr.): Kalamazoo, Mich., Feb. 28, Jackson March 1, South Bend, Ind., 2, Streator, Ill., 3, Chicago, Ill., 5-11.
Hannibal, Mo., 7, Sedalia 8, Topeka, Kan., 9, Wichita 10, Parsons 11.
KERSANDS', BILLY (C. J. Smith, mgr.): Salisbury, N. C., Feb. 28, Concord March 1, Charlotte 2, Burlington 3, Durham 4, Raleigh 5, Suffolk, Va., 7, Newport News 8, Soldiers' Home 9, Petersburg 10, Richmond 11, Fredericksburg 13, Alexandria 14.
MAHARA'S FRANK: Mendota, Ill., Feb. 28, Walnut March 1, Sterling 2, Dixon 3, Rockford 4, Watertown, Wis., 5, Columbus 6, Portage 7, Milwaukee 8, Oshkosh 9, Wausau 10, Stevens Point 11.
PRIMROSE, GEORGE (Jas. H. Decker, mgr.): Warren, Pa., Feb. 28, Youngstown, O., March 1, Akron 2, Canton 3, Lima 4, Chicago, Ill., 5-11.
SUN, GUS, AMERICAN: Beaver Falls, Pa., Feb. 28, New Kensington March 1, Blairsville 2, Scottsdale 3, Mt. Pleasant 4, Latrobe 6.
VOGEL'S JOHN W.: Tipton, Ind., Feb. 28, Peru March 1, New Castle 2, Richmond 3, Piqua, O., 4, Mayville, Ky., 6, Lexington 7, Winchester 8, Paris 9, Frankfort 10, New Albany, Ind., 11.

VARIETY.

AMERICANS: Chicago, Ill., Feb. 26-March 4.
AUSTRALIANS: St. Louis, Mo., Feb. 26-28.
BLUE RIBBON GIRLS: Indianapolis, Ind., Feb. 27-March 4.
BOHEMIANS: Albany, N. Y., Feb. 27-March 1, Troy 2-4.
BON TONS: New York city Feb. 20-March 4.
BOWERY BURLESQUERS: Louisville, Ky., Feb. 26-March 4.
BRIDGERS: Washington, D. C., Feb. 27-March 4.
BRYANT'S HARRY, EXTRAVAGANZA: St. Louis, Mo., Feb. 26-March 4.
CHERRY BLOSSOMS: Boston, Mass., Feb. 27-March 4.
CITY SPORTS: Springfield, Mass., Feb. 27-March 1, Worcester 2-4.
CRACKERJACKS: Jersey City, N. J., Feb. 27-March 4.
DAINTY DUCHESS: Scranton, Pa., Feb. 27-March 1, Reading 2-4.
DEVERE, SAM: Brooklyn, N. Y., Feb. 20-March 4.
FOSTER, FAY: Boston, Mass., Feb. 27-March 4.
GAY MASQUERADERS: Chicago, Ill., Feb. 26-March 4.
GAY MORNING GLORIES: Buffalo, N. Y., Feb. 27-March 4.
GRASS WIDOWS: Philadelphia, Pa., Feb. 27-March 1.
IMPERIALS: Rochester, N. Y., Feb. 27-March 4.
INNOCENT MAIDS (T. W. Dinkins, mgr.): New York city Feb. 27-March 4.
IRWIN, FRANK: New York city Feb. 27-March 11.
JOLLY GRASS WIDOWS: Philadelphia, Pa., Feb. 27-March 4.
KENTUCKY BELLES: New York city Feb. 27-March 2.
KNICKERBOCKERS: Kansas City, Mo., Feb. 26-March 4.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Rochester, N. Y., Feb. 27-March 1, Detroit, Mich., 6-12.
LONDON BELLES (Rose Sydel's): Paterson, N. J., Feb. 27-March 4.
MAJESTICS: Brooklyn, N. Y., Feb. 27-March 4.
MOONLIGHT CARLOS: Boston, Mass., Feb. 27-March 4.
MOONLIGHT MAIDS: Cincinnati, O., Feb. 26-March 4.
MORMON QUEENS: Ottawa, Can., Feb. 27-March 1.
MURKINS, HARRY: New York city Feb. 27-March 1.
NEW YORK STARS: New York city Feb. 27-March 4.
ORPHEUM SHOW: Omaha, Neb., Feb. 27-March 4.
PARISIAN WIDOWS: Trenton, N. J., Feb. 27-March 1.
REVERES: Reading, Pa., Feb. 27-March 1, Scranton 2-4.
REILLY AND WOODS: St. Paul, Minn., Feb. 27-March 4.
RENTZ-SANTLEY: Jersey City, N. J., Feb. 27-March 4.
RICE AND BARTON: Toledo, O., Feb. 26-March 4.
RUNAWAYS: Milwaukee, Wis., Feb. 26-March 4.
THOROUGHBREDS: Providence, R. I., Feb. 27-March 4.
TIER LILLIES: Cleveland, O., Feb. 27-March 4.
TRANSATLANTICS: Newark, N. J., Feb. 27-March 4.
TROCADEROS: Baltimore, Md., Feb. 27-March 4.
TROJANS: Pittsburgh, Pa., Feb. 27-March 4.
VANTY FAIR: Detroit, Mich., Feb. 20-March 4.
WEBER'S: New York city—Indefinite.
WORLD BEATERS: Minneapolis, Minn., Feb. 26-March 4.

WINE, WOMEN AND SONG: New York city Feb. 27-March 4.

MISCELLANEOUS.

ALAMA CARNIVAL SHOWS: San Angelo, Tex., Feb. 27-March 4.
AUGUSTINE (Chas. Hine, mgr.): Antwerp, N. J., March 1, Philadelphia 2, Laforetville 3, Theresa 4, Canton, N. Y., 6, 7, Potsdam 10, 11.
CANADIAN COLORED CONCERT: Srooksville, Pa., Feb. 28, Brockwayville March 1, Johnsonburg 2.
CANADIAN JUBILEE SINGERS: Dexter, N. Y., March 1, Watertown 2, Sacketts Harbor 3, Felts Mills 4, 5.
CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Visalia, Cal., Feb. 28, Fresno March 1, Stockton 2, Sacramento 3, 4, Portland, Ore., 6, 7, Tacoma, Wash., 8, Victoria, B. C., 9, Vancouver 10, 11.
CRYSTAL LEX (Henry Walsh, mgr.): Milton, N. H., Feb. 27-March 4, Exeter 6-11.
EDISON, THE GREAT: Washington, Pa., March 1.
FLINTS, THE (H. L. Flint, mgr.): Council Bluffs, Ia., Feb. 27-March 8, Lincoln, Neb., 9-11.
GRAY'S CRYSTAL EYE CARNIVAL (C. H. Gray, mgr.): Fair Haven, Vt., Feb. 27-March 4, Casleton 6-11.
HACKETT, VERNIE, MOVING PICTURES: New Orleans, La., Feb. 27-March 4.
HEWITT: Douglas, Ariz., Feb. 27-March 4, Tuno 6-18.
MARVELOUS TATUM (Leon B. Neate, mgr.): Sherman, Tex., Feb. 27-March 2, Mineola 3, 4, Tyler 6-8, Corsicana 9-11.
PRESCOTT (Hypnotist; F. Willard Magoon, mgr.): Bath, Me., Feb. 27-March 4.
QUAKER ENTERTAINERS: Indianola, Neb., Feb. 27-March 4.
ROGERS' VAUDEVILLE (H. W. Rogers, mgr.): Orleans, Pa., March 1, 2, Danville 3, 4, Lewistown 6-8, Hollidaysburg 9, Latrobe 10, 11.
ROYAL ARTILLERY BAND: Atlantic City, N. J., Feb. 18-March 12.
SHEPARD'S MOVING PICTURES (Eastern; J. Bristol March 1, Greenville, Tenn., Feb. 28, Bristol March 1.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Geo. F. Hayes, mgr.): Newport, R. I., Feb. 27, 28, New Bedford, Mass., March 1, 2, Boston 3, 4, Feb. 27-March 2, Mineola 3, 4.

OPEN TIME.

ILLINOIS.—Kewanee—McClure's Opera House, March 13-25, April 10-13, 20-29, May.
Madison—Grand Opera House, March 27-April 1, 3-22.
LOUISIANA.—Lafayette—New Theatre, in March and April.
MICHIGAN.—Muskegon—The Grand, March 14-17, 21-24, 28-31, April 9-30, May 1-29.
NEW YORK.—Albany—Hannan's Bleeker Hall, March 9, 16-25, April 1, 3-5, 12, 14, 15, 20-22, Feb. 27-31, April 6-11, Empire Theatre, March 13, 18-23, April 1-5, 16-30, May 1-31.
Glens Falls—Empire Theatre, March 6, 8-11, 13, 15-17, April 1-8, 10-18, 24-29, May 13, 15.
PENNSYLVANIA.—Butler—Majestic Theatre, March 9, 13, 15-19, 21, 23-25, 28-31.
WEST VIRGINIA.—Martinsburg—Huntington Theatre, March 29, April 10-15, 17-20, 24-29.
WISCONSIN.—Appleton—Theatre, March 10, 12-17, 20-23, 27-29, 31, April 3-30.

LETTER LIST.

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WOMEN.

Abrams, I. Lillian, Lullietta Atkinson, Kathrine D. Austin, Maybelle Adams, Lucille Adams, Mabel Adams.
Balden, Dottie, Mae Burt, Helen Burnham, Isabelle Burr, Charlotte Burnette, Eva Benton, Mrs. Harry Bloodgood, Kathryn Barr, Elaine Baine, Mrs. G. J. Bennett, Margaret Bower, Marie Baring, Irene Beauregard, Florence Berger, Nellie Benrich.
Covenry, Beatrice, Mary Corey, Isabelle Courtney, Eleanor M. Cowper, Mary Carlington, Mrs. Frazier Coulter, Inez Cory, Helen Carlton, Katherine Call, Jane Coombs, Bessie Crawford, Maud Cannon, Grace Cameron, Beaulah Coolidge, Kitty Cheatham, Harriett Cooper, Florence Cathcart.
Drew, Luella, Gladys Dumas, Nan Danes, Bessie B. Devereaux, Annie Dale, Elsie De Tourney, Bessie B. Davis, Sadie De Grose, Madge Drew, Frances Dowling, Queenie B. Davis.
Evans, Ollie, Alice Eutzmann, Mrs. J. W. Early, May Easley, Virginia Earle, Maud I. Entwistle, Louise Egner, Clara Everett.
Filkins, Grace, Ida C. Fitchell, Leola Fairchild, Beth Franklin, Flora Finch, Inez Forman, Emma G. Ford, Katie A. Fox, Eleanor Fay, Nellie Floride, Gertrude Fowler, Kate W. Fiske, Marie Franklin, Mrs. Geo. D. Fawcett, Marie Florence, Eleanor Franklin, Mabel Freyner.
Greenwood, Jane, Evie Greene, Victoria Gildersleeve, Gussie Gardner, Marie Grandpre, Marie Gillette, Kate Griffith, Carlotta Gilman, Charlotte George.
Hyman, Madge, Florence Hastings, Mrs. Chas. Haycock, Pearl Hagan, Margaret Carroll Hamilton, Josie R. Haywood, Elwarren Harmon.
Jeffries, Virginia, Toots Jans, Maude Jeffries.
Knapp, Irene, Ethel Kirkpatrick, Margaret Kinore, Frances Knight, Mrs. Edw. M. Kimball, Lydia Knott.
Leonard, Lenora, Selma La Salle, Clara Lipman, Esther Lyon, Annie Lawrence, Celina Lambert, Adah Langdon, Nellie Lynch, Bernice Livingston, Marguerite Liddell.
Morris, Denise, Helene Maye, Miss Mehls, Alma Macintosh, Ruth Moore, Olive Madison, Lottie Martin, Margaret Messenger, Mrs. Walt Meyers, Bessie S. Merrill, Stella Martin, Marcia Miller, Selma Mantell, Josephine Mack, Verma McCombs, Gertrude McKenzie, Nichols, Nellie V.
Oty, Carroll, Patricia O'Neil.
Preston, Leslie R., Jany Prager, Nita Pierson, Sarah Padden, Marion Peters, Mrs. Theo. H. Price, Alice B. Pollack, Katherine Pittman.
Rodney, Agnes, Mabel Rutherford, Mary A. Richardson, Virginia Riano, Louise Rutter, Lillian Randall, Mae Reid, Pearl Reare, Margaret Reare, Ada Russell, Lida Revere, Mary Ryan, Beatrice Ray, Adele Rafter, Isabel Reber, Lila Russell, Leah Russell.
Sinclair, Mazie, Maybelle E. Smith, Mrs. F. W. Sidney, Margaret Sands, Sylvia Starr, Suzanne Santje, Lillian Stephens, Helen Stuart, Mrs. W. H. Strickland, Anna Shell, Olive Smith, Evelyn Saxton, Kathryn Swann, Johana H. Stringer, Mrs. M. E. Serrels, Harriett Springer, Georgia Sullivan.
Treyed, Elizabeth, Lillian Tucker, Mrs. Howard Tressell, Miss E. Timney, Eva Taylor, Florence Ten Eyck, Edyth Totten.
Volks, May, Mrs. A. R. Van Dusen.
Wells, Dottie, Minnie Woodruff, Virginia Wardour, Tessie Wallace, Celeste Wynne.

MEN.

Allen, Sam E., Roland Alsbee, Ed H. Aiken, J. B. A. Abcam, Arthur Abrecht, Edwin Ashworth.
Boone, Jno. A., Harry Beers, Fred Boman, Emil Barrington, Arthur Berkeley, Frank Bender, Andrew Bawmler, Paul Barnes, J. Frank Burke, Frank W. Bidwell, Frank C. Bange, Steve Bonnet, Chas. Baker, Van R. Boyd, Elwyn A. Barron, Frank Beamish, Geo. L. Bates, Harry Brooks, W. L. Browning, C. A. Bennett, Edw. J. Buckley, Julian Blanchard.
Castle, Jas. E., M. Chappell, Forrest H. Cummings, Osborne Clemons, Clarence Chase, Wright Campbell, F. W. Courtney, David Conger, Will Conklin, Sam Chadwick, Jno. S. Canley, P. P. Craft, Thos. P. Creamer, Burt G. Clark, C. B. Callicott, Lawrence Crane, E. F. Carruthers, Earl L. Coffey, Harold Cahill, Chas. Cloran, Chas. W. Chase, Chas. Connor, Jno. F. Corary.
Dekum, Frank, E. Allen Doone, Lewis Dean, Byron Douglass, S. J. de Kraft, St. Geo. Dagelin, Ed H. Dale, Frank De Vernon, Jno. T. Doyle, Wm. De Shetty, L. O. De La Roque, Ling De Geo.
Early, Walt, P. W. Evans, Arthur Elliott, St. Clair Evans, H. Ebbitt, Robt. Elliott, Lawrence Ewart, Chas. H. Elwood, Geo. Edwards, J. W. Earley, W. C. Elmendorf.
Fairfax, Bernard, Geo. Fisher, Arthur Flaman, Chevalier D. E. Fallon, Edgar Fitzhugh, Eugene Frazer, Carroll Fleming, Clyde Franklin, Jos. Fitzpatrick, Harry Friedland, F. P. Folsom, J. S. Fleisher, H. E. Farley, Danl' P. Flynn.
Gore, Willard S., Gilbert Gregory, Henry A. Guthrie, Corliss Glyess, E. L. Goodhart, Edmund Gardiner, Willis M. Goodhue, Ernest C. Griffith, Oscar Graham, Harry Glazier, Jas. M. Galts.
Huster, Harry, Edward Haverly, Richd' Hamilton, Walter Hutcock, Lewis S. Hillyer, Watty Hyde, Geo. Haucner, Walt Hale, Roy G. Hatcher, Rudolph Harst, Jr., Jno. Havens, Wm. E. Hardy, Geo. B. Howard, Frank Hazelton, Jas. S. Hutton, Lawrence Hemsker, Healey and Meely.
Ingram, Harry, Robt. Inman.
Jackson, Adolph, Fred N. Johnson, Harry Bour John, Ed Jolly, Walt, H. James.
Keoper, Harry, Carleton King, Leslie King, Fred Knight, Orrin M. Knox, Geo. Kent, Laum Kabinay,

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[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR.

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THE ANTI-TRUST SENTIMENT.

THE MIRROR has reproduced articles from several prominent newspapers calling for an inquiry by the authorities at Washington into the operations of the Theatrical Trust, and leading journals continue to agitate this matter.

"The movement against the Trusts," says the Kansas City Star in an editorial, "has gradually become general since the scope of the Sherman law and the powers of the Federal Government under the Department of Commerce and Labor act have been defined. It now seems probable," adds the Star, "that criminal proceedings will be instituted against the Theatrical Trust because of its treatment of rivals and some of the critics." And the Star goes on:

The Theatrical Trust is rather unique. Plays and operas are not a necessity. They are, however, important factors in the social life of a nation. They very largely furnish the relaxation which an industrious people needs. The habitual playgoer reflects in his mental and temperamental habits the diversion he enjoys. To some extent he is a chooser, but he often must take what he does not like because it is impossible to get what he prefers. In the long run a low order of entertainment vitiates his taste. The Theatrical Trust has not only exacted tribute—and the most arbitrary tribute—from the managers of theatres and companies; it has not only done all in its power to crush and ruin any organization failing to pay tribute to it, but it has also commercialized and demoralized the theatre. There are few fine men and women of the stage who have positions of such independence that they insist on their own ideas of production, even while they submit to the enforced management and the business exactions of the Trust. But the general Syndicate attractions have run to the veriest trash.

If the Theatrical Trust can be broken up and independent production restored on a basis that will give the managers of theatres and companies their just proportions of the public money, the competition thus established will result in a restoration of a better order in the playhouse.

The Star closes its article with the hope that the prevailing greed, the commercialism, and the demoralization of the theatre characteristic of Trust methods may be suppressed.

Within a reasonable time now the public will be permitted to see just what the

Federal movement against other Trusts promises. There are many persons who believe that law at last will be brought to bear on the present system that controls in the theatre, for it is foreign to every idea of American liberty and commercial freedom. An inquiry into Trust methods in the theatre should not be affected by the theory that the theatre is something outside of the business world, for if there is one thing that the persons who embody the Trust contend for, it is the idea that their combination is "a business institution."

Other so-called "business institutions," on like lines of restriction, oppression, and attempted monopoly, are becoming the subjects of promising inquiry directed by a power that is supreme in this country when final questions as to such combinations are to be acted upon.

A LEGISLATIVE GENIUS.

In these days, when so many persons elected to make laws for the general public or the commonwealth discover or assume that their duties include the introduction into legislatures or other law-making bodies of bills "for the relief" of this or that private interest, it is refreshing to find one legislator imbued with the essence of his obligations, alive to his opportunities, and determined to make at least one law from which the greatest good will flow to the greatest number.

Such a man sits in the Indiana Legislature, and his chief aim at this session of that body is to adorn the statute books of his State with a law that will "establish a flat price for admission to the circus." This Solon, whose title to fame he may read so clear if this project is successful that it would be a matter of supererogation here to mention his name, says his object is "to make all seats at the circus the same price, so that the poor man as well as the rich may have an opportunity to see the circus with some degree of satisfaction. Under the present management of the circus," he adds, "it is only the rich people that can see anything, because they can afford to pay the price for the reserved seats; while the poor man stands afar off in one corner of the big tent where he can scarcely tell what is going on."

Truly, amusements are of the very essence of life in this age, and here is a man who purposes to get the most out of them—particularly out of the circus—for everybody who has the price of a simple ticket of admission. It is possible, of course, as to the circus, that when you abolish the reserved seats you bid for some sort of trouble in the operation of the crowd, every individual of which will try to see to it that he himself gets the best point of view, and as the Legislature cannot by bill provide the average person with more than one pair of eyes, it will be well, before this bill becomes a law, to so amend it that multiplex circuses shall arrange their respective programmes to the end that, no matter how many rings they have, but one "act" shall proceed at once. The mere regulation of the admission fee—the passage of a law for what this legislator calls a "flat price for admission"—is really but the entering wedge for gratification.

Everybody will agree that no man who goes to the circus—and for that matter, no woman or child—should be compelled to "stand off in one corner of the big tent," unwillingly oblivious to the special mental and visual treats for which the circus has been famous for generations. Every mother's son and daughter should be insured, by legislation, for the whole entertainment.

If the circus, as it is known to-day, with its multitude of features, should by legislative acts be made to give its own "acts" singly, there may be a few carpers—persons who never are satisfied with anything—that would think it "lengthened sweetness long drawn out." But as to such particular persons, they might be permitted to depart in peace whenever they pleased. It may occur to the gentleman in charge of this Indiana bill to insert still another amendment, permitting such persons as desire their circus in installments, with intervals for rest—in case, of course, of the embodying of the suggestion made as to serial circus acts in single file—to take at the door as they go out return checks good for the next day, or even as long as the performance may last.

It is possible that if adopted the new method might keep a large circus in town for a week or ten days; but, barring the particular persons noted, thousands would be delighted with this plan because it would insure the getting of money's worth, and great numbers of people might manage, if the circus should be advertised long enough ahead, to take their annual vacations at circus time, and provide against long sessions with a liberal allowance of luncheon, if the supplies of peanuts, popcorn and red lemonade should run out.

There may be another side to this ques-

tion of reforming the methods and tariff of the circus in which the circus itself might be interested. But there are few in rural neighborhoods that do not believe the circus can take care of itself in all circumstances—even circumstance conjured by an ingenious legislator.

PERTINENT PRESS COMMENTS.

Art Ignorance and Commercial Venality.

Pittsburgh Gazette.

This whole matter is one involving the doctrine that what a man sows that shall he also reap. The theatre in America for several years past has been guided in the main by men absolutely unfitted to establish an elevated standard of art for the stage. Their ignorance of art inspirations and their obvious commercial venality have contributed to the public disrespect and suspicion of the theatre in its entirety. Here and there in the managerial and producing world there are men of exceptional honesty of purpose and intelligence, but their efforts have not been successful in saving the stage from the general disrepute into which it has fallen. I doubt whether the theatre was ever so prosperous in its history as this country during the past few years, but this prosperity has been purchased at the sacrifice of very many other things without which just such a condition of criticism and discontent as now complained of is sure to arise. The people themselves are largely to blame, just as a big, irresponsible school of children, indifferent to the serious importance of one branch of study, will go very much astray in that study if their teachers and guides are ignorant or indifferent to its true worth.

Stage intelligence has been sacrificed for box-office profit. Not by cheapening the expenditures for display. In this particular a number of present day managers truthfully exploit with much bombastical advertising that they spend more money for the costume of one row of coryphees than the old producers put into a season's production of repertoire plays. This is true, and if the stage is solely a place for shapely coryphees and bedazzling raiment then its present managers deserve the eminence they sometimes arrogate to themselves. Intelligent and thoughtful people, the church and educational institutions, have been impressed with this presentation of their side of the question by the producers, and finding no place in all this glitter and tinsel for useful application of moral, enlightening and educational principles they have gone their way on the other side, leaving the theatre to become the bauble of the mercenary or the jest house of the swift-paced populace. Out of this attitude has grown a popular disrespect on one hand for the stage, or its acceptance merely as a thing of cap and bells for momentary mirth.

Now this condition is not the result of racial differentiation. Men of like tastes and lack of true art ideals, with no commanding authority of intelligence and earnestness, would produce exactly the same results were they Jews, Christians, Mohammedans or Hottentots. It isn't race; it is unfitness for the high calling of art; and the theatre is either art or its promoters have no ground for complaint against either the flippant or the severely critical treatment it receives at the hands of those who write about it. The critic, or the newspaper that allows its critical department to fall into the error of flippant or personal abuse of the men who are at the head of theatrical affairs in this country solely because these men are personally or racially objectionable, is aiding and abetting in the widespread disrespect in which the theatre is held. On the other hand, the critic or the newspaper that does not seek intelligently, fearlessly and unrelentingly to drive the venal money changers out of the temple of art, simply and solely because they are venal money changers and do not know their business, is recreant to its public duty and neglectful of an opportunity to serve the people in a vital matter. If theatre criticism could be kept on this plane the attempt on the part of one man or many to suppress it would be as futile as to try to whistle a storm into silence.

In Pittsburgh last week we had a more or less vivid illustration of how far the people have gone astray in their tastes for theatrical entertainment. A very beautiful and worthy production of a Shakespearean tragedy was made at "popular prices," and the general theatre-going public had very little to do with it. The indifference was partly due to the same baneful education to which reference has already been made. We have come to regard price and theatre as somehow affecting the obligation to attend the theatre. We have had prices raised to a point of absolute extravagance under the assumption that we were getting something extraordinary in the way of theatrical menu. It doesn't make any difference that we have been fooled shamefully time and time again, the power of imitation is so strong in us that we go on being humbugged under the comforting delusion that it is more elegant to pay \$2 or \$3 for something than to pay \$1 for its equal or superior.

It is going to take a long time to undo the mischief of the high-price fake in the theatres. The same men who control there have secured control of a majority of the so-called "popular-priced" houses, and I imagine from the character of much that one sees in these theatres, that they are shrewdly making the entertainment fit into the popular conception that low prices mean cheap and inane stuff, with the general purpose of keeping the more intelligent seeker for amusement dangling on the string of high-priced eye glory. This delusion will not last always.

Degrading the American Stage.

Kansas City Times, Feb. 7.

The dramatic critics of New York really owe it to themselves to incur some such disfavor as that shown by the Managers' Association of that city toward Mr. Metcalfe, the critic of Life, who has been barred from forty-seven of Gotham's playhouses. Mr. Metcalfe has offended by attacking the Theatrical Trust and its system of degrading the American stage and "hogging" the business of the theatre. The Klaws and the Erlangers have professed not to object to his criticism of them or their methods, except for the reason that his animosity is inspired by hatred of the Jews. But the real Jewish element of New York repudiates the Klaws and the Erlangers, so that this plea falls flat. The truth of the matter is that a New York critic who is in the good graces of the Syndicate is necessarily not a good guide for the public. Mr. Metcalfe's ostracism entitles him to the place of first rank among the theatrical reviewers to whom the people of New York may turn for reliable information and opinion.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

NATCHEZ: Gilbert Gregory is with The Maid and the Mummy.

R. L. V., Lansing, Mich.: The MIRROR has not the present address of Queen Helene.

Miss W., Brooklyn, N. Y.: No. It is a musical farce, and he is not in that class of actors.

H. D.: Any letter to F. Lawrence Walker care of THE MIRROR will be forwarded to his Washington home.

A. W., Erie, Pa.: I. E. E. Rose was the dramatist of "David Harum," although another name appeared in the programme. Address him care of The Lamb's Club, 70 West Thirty-sixth

Street. 2. Justin Adams might be reached through THE MIRROR post office.

C. B. B., New York: 1. Frank Sheridan was on the road this season with Eugenia Egan. 2. For other information write the parties in care of THE MIRROR.

G. W. and F. W., New York, evidently the same person: Like all other reputable newspapers, THE MIRROR ignores anonymous communications on the generally accepted theory that usually a person who is afraid to sign his name has no business to write to newspapers for publication.

D. G.: 1. Gerald Griffin before joining Proctor's forces was with What Happened to Jones. Hoyt's A Trip to Chinatown. Five years in vanderbilt, five years with the Patti Rose company, and with Effie Ellsler, A Bunch of Keys, and by Pistol, Wallack's The Cattle King, the Criterion Stock company, Chicago, and long the comedian at Koster and Bial's Twenty-third Street Theatre. 2. No.

C. W., Port Gibson, Miss.: Richard Carle was born in Louisville, Ky., in 1871. He began his professional work with James T. Powers in A Mad Bargain, then was with Davy Jones, Little Christopher, 1492, Excelsior, Jr., (leader), The Lady Slave, In Gay New York, One Round of Pleasure, In Gotham, A Dangerous Maid, The Children of the Ghetto, The Greek Slave, Mamselle 'Awkins (London and Europe), The Casino Girl, The Belle of Bohemia, and An American Beauty, before The Storms and The Tenderfoot. He has written many song hits.

O. Z., Brooklyn, N. Y.: What are known as "bare-stage acts" were done many years ago in variety entertainments. Sam Rickey, who was at one time a partner of Edward Harrigan, did one called The Rehearsal, which is said to have been very amusing. The same piece was played by Sam J. Ryan, now of Lewis and Ryan, with the assistance of James K. Gibson, now deceased, over twenty-four years ago. Sketches in which the mysterious region behind the scenes was shown were not uncommon thirty-five or forty years ago.

AMATEUR NOTES.

The Triangle Club, Princeton's dramatic organization, will take two long trips this year, going as far as Pittsburgh, Chicago and Cleveland. The attraction this year is a musical comedy entitled The Pretenders. The company is being drilled by C. A. Macomber.

The Yale Dramatic Association will play The Magistrate April 4, 5 in the Hyperion Theatre in New Haven, and April 7 in the Carnegie Lyceum in New York.

The Barnstormers presented Augustin Daly's A Night Off in Rocky Ford, Cal. Feb. 27 with the following cast: Justinian Babbitt, Loyd Pollock; Harry Damask, Charles I. Brown; Jack Mulberry, Addison Kellogg; Lord Mulberry, Ray Gibbons; Marcus Brutus Snop, Harvey Norton; Mrs. Zantippa Babbitt, Clara Martin; Nisbe, Eva Green; Angelica Damask, Marguerite Anderson; Susan, Hazel Kinney, and Maria, Inez Formon.

The Junior League will give a benefit for the College Settlement March 2 in Carnegie Lyceum. An original comedy in one act, by Mrs. Alice Yates Grant and Edwin Starr Belknap called The Three Miss Biddles, will be played by Lily Lea Page, Francis Macdonald, Corinne Robinson, and Seton Henry. Ruth Draper, Dorothy Snow, Isabelle Selmes, Henry Curtis, Emmet Harris, and Chalmers Wood, Jr., will take part in a pantomime by Edwin S. Belknap for which Harvey W. Loomis has written the music. It is called The Enchanted Fountain. There will be a dance, in which Beatrice Morgan, Eleanor Whitridge, Anna Ripley, Margaret Tuttle, Lydia Mason Jones, Gabrielle Dexter, Stephanie de Neufville, Helen Sloane, Gerorgette Borland, Caroline Hatch, Gladys Rice, Sylvia Parsons, and Dorothy Grinnell will take part. The patronesses include Mrs. Vanderbilt, Mrs. W. Seward Webb, Mrs. H. McKay Twombly, Mrs. Whitelaw Reid, and Mrs. Don Cameron.

The Amaranth Society of Brooklyn has been without a home because of the burning of the Academy of Music. At Carnegie Lyceum Feb. 23 it presented The Brixton Burglary, by Frederick W. Sidney, who had personally attended the rehearsals. In the cast were Ethel Jackson, Minnie Dorlon, Myra Baeder, Grace Green, Harry Edwards, James Pennoyer, Alexander Arnold, Deane Pratt, John Franklin, and James Morphy.

The Dalia Lama, a light opera, libretto by W. N. S. Ivins and R. G. Tabor, and music by W. N. S. Ivins, was produced Feb. 14 in Red Wing, Minn., before an enthusiastic audience, who were delighted by the libretto and the thirty-two musical numbers. The principals were: The Dalai Lama, W. N. S. Ivins; Sing Hl, Emil Schmedl; Reginald Howard Van Sant, Fred Wilson; Hil Lee, Ernest Watson; Hoo Nan, Su. Mary Vance; Hil Joy Yen Lo, Mrs. Mabel Sandford; Ten Yen, Mrs. E. H. Foot; Fung Shun, Arthur Nodder, and Bung Vhat, Bernard Gerlach.

The West Point Cadets gave an original comic opera called The Pikers, and written by Cadet Fitzhugh Endress, at their annual entertainment Feb. 25. The piece retells incidents that happened while the cadets were at Tuxedo Park and the St. Louis Fair last Summer. Many jokes and hits were liberally sprinkled throughout. Between thirty and forty cadets appeared in the play and chorus. The music was by Cadet Douglas Imle McKay, the lyrics by Cadet Stuart Donovan. Cadet Halsey Dunwoody was the musical director and Cadet William Eaton Merritt was stage manager. The orchestra, led by Professor Dahlman, was composed of members of the Military Academy Band. The cast was: Major De Windt, Douglas McKay; Zephyr, George W. Beaver, Jr.; Captain Lanthorn, James A. Gallogly; Lieutenant Sharp, William A. Gano; Private Cody, Charles S. Donovan; Sergeant Schmeller, William F. Endress; Macanaski, Karl E. Klemm; Mrs. Ellipse, Charles D. Rogers; Viola, Walter E. Donahue; Cornetta, Alexander W. Chilton; Marcy, William C. Miller; London, Charles C. Bankhead.

Amateurs gave two performances of Pride and Prejudice, dramatized by Eleanor Ferris, last week at Lakewood, N. J., for the benefit of the public library, which was the gainer by \$600.

"The Haresfoot," an amateur dramatic organization of New York City, gave a creditable performance at Carnegie Lyceum Monday evening, Feb. 20, presenting the three-act farce, A Brace of Partridges. The cast was a good one. Roger Noble Burnham, by make-up and business in the small part of Spiffkins, won applause. Charles Taylor, Shepard as Stubbs, landlord of the "Red Lion," played "mine host" in a bluff and hearty manner, while George "Chalmers Greenley doubled cleverly as the "brace" of Partridges. The other roles were well played by Lucy Hoe Webster, Winifred Scammon Jones, Charles Adkins Baker, Arthur Stanley Hutchings, Robert Gause Bellah, Cecil Hooke, G. S. Fobes, Miss Fellows and Miss Clark.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, a Washington, D. C., Feb. 17 to 23, 1905.

COON AND THE BOOTBLACK; black face sketch for two. By Frank Jobin.

HERMIONE. By Thomas Dickinson.

THE KHAN OF TARTARY; comic opera in two acts; book and lyrics by R. M. Bruns; music by Wilford Herbert. Copyrighted by Robert Martin Bruns.

THE LAND OF THE LEAL. By Julia Worthington.

THE MAGISTRATE; an original comic opera in two acts. By Sioux K. Grigsby.

THE ONLY BOY. By Helen Sommer.

PASSING OF THE GRANDMOTHER; one-act sketch. By Sallie Williams Holcombe.

A POINT IN LAW. By John H. Bentham.

THE SIGN OF VICTORY; allegorical music-drama in three acts and eight scenes. By Lawrence C. Hall. Copyrighted by Lewis Burton Spafford.

TEDDY'S TRICK. By Jeanie Peet.

THE TRADING STAMP FEND; farce in one act. By Charles Horwitz. Copyrighted by Mrs. Stuart Robson.

THE YANKEE DOODLE GIRL; musical comedy in three acts. By Fred Hylands.

THE USHER



In a journal called *The Advocate and Family Guardian*, published in New York—a very old journal, by the way—printed in the interest of *The American Female Guardian Society* and Home for the Friendless, there appeared on Feb. 15 an article headed "What an Actor Said About the Theatre."

This article bore the name of the Rev. William D. Phifer, D. D., of Denver, Col., and purported to have been composed by him from a conversation held with an actor whose name is not given.

The clergyman who wrote the article explains preliminarily that he held the conversation which he reports with the alleged actor in the office of a manager whom the clergyman was waiting to see. He does not explain what his business with the manager was nor where the manager was located.

The article by this clergyman is unfit for reprint in *THE MIRROR*, and it is a matter of amazement that a benevolent and religious newspaper like *The Advocate and Family Guardian* should have embalmed it in type.

It is made up of gross and indecent lies about the theatre and the lives of the profession of the theatre. The alleged "actor" who is declared to have poured the filth of it into the credulous and waiting ears of the clergyman named should have given his name; and the clergyman—if any such interview really took place—should have printed that name and made his alleged informant responsible for the libel uttered rather than have soiled his own name and cloth with it.

John Drew, recently interviewed on the subject of the "matinee girl" by a newspaper woman whose work in this particular case revealed more than usual common sense, declared that there is no such thing as a matinee girl, and said:

Women go to the theatre to be amused, to be entertained. If you don't entertain them they will not come, I do not care who the actor or what his hold on the popular affections. Women come to the theatre in the greatest numbers because they have the time. They swell the night audiences because it is the woman who decides the question of which play is to be seen. The majority of American men are too busy even to keep pace with the drama. They buy tickets for the play their women folk prefer to see. Therefore to a certain extent women make or mar a play's run.

The American woman studies the drama more seriously than she once did. I do not pretend that this is due to college training or club life or higher education, but the fact remains that women take the theatre more seriously than they did ten or even five years ago. There are women who come to the play in the same spirit that they open a good book or study a fine painting.

"Then this means that we must really bury the good, old matinee girl?"

Bury her? She was buried by reputable actors years ago. The exaggerated creature of newspaper fame never really existed. The gushing type of matinee girl went out along with the melancholy maiden who died of love, after analyzing her soulful foollings in a diary while her mother did the family washing. Our feminine ancestors were charming in many ways, but they did not really know men. The modern girl knows men, especially actors, and she has no silly illusions.

This matinee idol nonsense has done more to hurt the self-respect of actors than any number of unkind criticisms on their work. And they have had to live it down with men outside their profession whose good opinion, respect and admiration they really value. A man can live down business disgrace, he can even live down scandal, but he can't get away from a foolish tradition like the matinee girl.

There is in the foregoing more than a little philosophy of the sort that years, long industry and a mingling with the world outside of the theatre engender. There are, however, actors younger than Mr. Drew—and necessarily less wise—that firmly believe in the more or less superficially beguiling figure whose sawdust he has exposed.

James Riley, writing from Boston, says of the note in this column last week about the Countess Lavinia Magri:

I see *THE MIRROR* acknowledges receipt of a piece of wedding cake forty-two years old from the hands of my old schoolmate, the present Countess Magri, but in those old days plain, little, bright, sunshine-spreading and sweet-singing Lavinia Warren, of Warrentown, Middleboro, Mass. We attended the same school, but she being older than I, I had the pleasure, as a boy of thirteen, still in country ways, of eating of the cake you speak of on the occasion of her wedding. She and her sister Minnie had been with P. T. Barnum for some years when occurred the wedding of Lavinia with Charles H. Stratton ("Tom Thumb"). It was a fashionable affair in Grace Church, New York. A reception was given later at the bride's home in Middleboro, at which only relatives were sup-

posed to be invited. But, oh! the numbers of relatives. Mr. Warren, a very modest man and poor in this world's goods, who before his daughters won success thought he was without important friends or relatives, was astonished at the cousins on cousins who came to the wedding. The whole town, I might say, claimed kinship to Mrs. Lavinia Stratton on that supreme occasion, when, standing with her husband in the house where she was born, they received congratulations that seemed endless. In this way it was, coming from one of those "relatives," that I ate of the cake which Lavinia has so long preserved, and of which she has kindly sent a piece to *THE MIRROR*.

Gus Hill, a manager of enterprise and solidity, as his many attractions show, has written to *THE MIRROR* preferring some objection to the editorial article in this journal last week based on a circular letter from a managers' association, whose identity was absolutely unknown to *THE MIRROR*, because no manager's name was attached to it or in any way associated with it as it came in the mail.

Mr. Hill apparently did not carefully read and digest the article in *THE MIRROR*, for, aside from the reflection in that article on the anonymity of the circular letter, as it came to *THE MIRROR*, there was commendation, not only for the association itself as an association, but for many of the objects disclosed.

Any association of traveling managers, in present circumstances, based on a spirit of fair dealing is to be commended.

This Managers' Association of America, as it is termed, has as officers: President, Gus Hill; Vice-President, Charles H. Yale; Treasurer, Sidney R. Ellis; Secretary, Ed. C. White; Board of Directors, Hollis E. Cooley, Charles F. Whittaker, Aubrey Mittenhall, Jules Hurtig and Sam Harris. *THE MIRROR* is pleased by giving these names to add to the dignity of the circular letter commented upon last week.

CUES.

The Billionaire Company will close March 4.

The Players, the company which has been appearing educationally in the settlements and church houses of the city, under direction of Ashley Miller, appears in *Romeo and Juliet* at Carnegie Lyceum March 4 under the auspices of the People's Institute. A number of prominent players will be in the cast. The entire house has been sold out to the high schools, the boxes having been taken by people who are prominent socially and educationally.

The Shuberts announce that the company of The Earl and the Girl, by Ivan Caryll, which will be the summer attraction at the reconstructed Casino, is to include Alexander Clarke, Richard Temple, Victor Morley, W. H. Denny, Georgia Calne, Amelia Summerville, Nellie McCoy, Laura Burt, and Violet Hollis. It will open March 12 at their Garrick Theatre, Chicago.

Alice Fischer's supporting company includes Grace Filkins, Frances Stevens, Mrs. Goldfinch, Ernest Hastings, David Todd, Raymond Youngman, and Jameson Lee Finney. The School for Husbands will be produced April 3.

Elizabeth Kennedy's tour in *Magda* closed at the Lyceum Theatre, Memphis, Tenn., Feb. 21, and Mrs. Kennedy left for Denver. The members of the company were paid in full and provided with transportation to New York.

Fred H. Nixon, of The Lighthouse by the Sea company, and Josie Swan, known professionally as May Burke, were married in Chicago at an Episcopal church rectory by the Rev. S. Waters on Feb. 1. Miss Burke is a member of The Devil's Daughters company. A banquet was given the pair at Willington's Hotel in Chicago on the night of the wedding.

In the magazines for March the following articles are of especial interest to professionals: *McClures*, "A Wasted Rehearsal," by Jeanette Cooper; *McClures*, "Richard Wagner's Greater Romance," and "The Drama of the Month," by James Huneker; *Ladies Home Journal*, "How I Sing a Song," by Marcella Sembrich; *Leslie's*, "A New Theatrical Star," by Walter Prichard Eaton; *Good Housekeeping*, "Children and the Theatre," by Mary Wood-Allen, M.D.; *Criterion*, "War-time Theatricals," by Thomas Dickinson.

Peter F. Dalley was robbed of \$400 and railroad tickets for himself and eight of the members of his company from Cleveland to Philadelphia, in Cleveland, Feb. 25.

James N. Smith, professionally known as James Norval, late of The Wayward Son company, and Josephine Barrows, with Her First False Step, were married in Baltimore Feb. 21.

Lew Dockstader will probably give a professional matinee March 7, that the visiting English artists may see a real American minstrel production.

Forbes Robertson will give a talk on art at an afternoon to be given by himself and Evie Green, assisted by other artists, in the ballroom of the Hotel Astor on Thursday, March 3, at 3 o'clock. The afternoon will be in the interest of Elizabeth Ford, the artist, whose pictures will be exhibited.

Robert H. Bertram has entirely recovered from his recent attack of pneumonia, and rejoins The Charity Nurse company at the Park Theatre in Brooklyn, March 6.

On April 9 a performance will be given at the Criterion Theatre for the benefit of the Actors' Society Building Fund.

Claire Armstrong, who has understudied the leading female role in *Checkers* ever since that comedy was produced, played the part for the first time at the Folly Theatre, Brooklyn, last Friday with success. Only a few weeks ago, in this city, Miss Armstrong played the second role without a rehearsal and was successful.

Harrison Grey Fiske has again tendered the Sisters of Mercy the use of the Manhattan Theatre and his company for a matinee on Monday, March 6. The proceeds of the performance will go toward paying the debts of the Regina Angelorum. Mrs. Fiske and the Manhattan company will be seen in Leah Kleeschna.

THEATRES BURNED.

The Opera House at Coaticook, Que., burned Feb. 24, causing a loss of \$10,000. John Corless, a fireman, was killed.

The Grand Opera House (F. E. Shults, manager) at Baraboo, Wis., was completely destroyed by fire on the afternoon of Feb. 22.

The Belton Grand Opera House at Belton, Tex., was destroyed by fire Feb. 17 with a loss of \$10,000; insurance \$1,400. The loss in the surrounding buildings made a total of \$20,000; insurance, \$4,000. There is talk of building a new opera house for next season.

LULU GLASER ILL.

Lulu Glaser, by advice of a physician, was compelled to leave her company, and was taken to her home in New York Feb. 26, suffering with a severe attack of grip. A heavy cold she contracted Friday developed into grip Saturday, and she was confined to her room all day. Her leading man, Bertram Wallis, has also been ill. His place has been taken by Donald MacLaren and Miss Glaser's by Mary Conwell.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fifty-third reception was held last Thursday afternoon, Feb. 23, at 3 o'clock, in the Parish House of St. Michael's Church, Ninety-ninth Street and Amsterdam Avenue.

Mrs. J. Alexander Brown, chairman of the committee which is to give a eucharist in aid of the National Council at the Hotel Vendome on Tuesday, March 7, at 2 p.m., will receive prizes for the same if sent to the Alliance headquarters. At the tea served at the headquarters on Feb. 16, Fanny Cannon acting as hostess, the following members entertained those present: Damon Lyon, Mercedes Leigh, and Constance Hamblin with recitations, and Edwards Davis with a piano solo. The Rev. F. J. Clay Moran gave an interesting talk on Japanese traits and customs. Among those present were Giles Shine, Austina Mason, Mrs. John Consaul, Mrs. L. V. Mauger, Mrs. Hudson Liston, Charles T. Catlin, Mrs. Roswell Lockwood Hallstram, Alexander Law, Minerva Florence, Edwards Davis, Lillian Kingsberry, Georgia Earle, "Aunt Louisa," Edyth Totten, Damon Lyon, Maggie Breyer, and Hannah Wyle.

A cordial welcome is extended to all members of the Alliance by the Providence Chapter to visit their Chapter any Sunday afternoon at the headquarters, room 523, Butler Building, Providence, from 2 to 6 o'clock.

An illustrated article entitled "Church and Theatre," by the Rev. Walter E. Bentley, will be found in this month's issue of *The Theatre Magazine*.

The Philadelphia Chapter is giving a series of interesting and attractive weekly entertainments at Holy Trinity Parish House of that city, to which all members of the profession are cordially invited.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held at the headquarters on Wednesday, March 1, at 4 p.m.

The regular monthly meeting of the National Council will be held at the headquarters on Friday, March 3, at 4 p.m.

The annual meeting of the Brooklyn Chapter for the election of officers, receiving reports, etc., will be held at the Bijou Theatre to-morrow (Wednesday) evening at 8 o'clock. A full attendance is desired. The March service of the Brooklyn Chapter will be held next Sunday evening, March 5, at the Church of the Ascension, Kent Street and Manhattan Avenue, Greenpoint, at 8 o'clock. The Rev. Walter E. Bentley, rector, will preach the sermon, entitled "How the Stage Can Help the Pulpit." All interested are invited. From Manhattan take East Twenty-third Street Ferry to Greenpoint. The church is three blocks from the ferry.

The Philadelphia Chapter held a service last Sunday afternoon at the Walnut Street Theatre at 3.30 o'clock. The Rev. Kerr Boyce Tupper, D.D., preached the sermon and great interest was manifested. Dr. Tupper is one of the Philadelphia Chaplains of the Alliance, and is pastor of a prominent Baptist Church in that city. The service was arranged by the local secretary, Newton M. Potts.

The Pittsburgh, Pa., *Dispatch* contained an article recently on the attitude of the Alliance against Sunday performances.

The Rev. Walter E. Bentley will lecture this (Tuesday) evening before the Jewish Aid Society of Brooklyn on "How I Became an Actor and What Followed—the A. C. A."

The national convention of 1905 will be held with the New York Chapter, the session opening at St. Chrysostom's Parish Hall at 9 a.m. on Tuesday, May 30.

DEATH OF JOHN T. CRAVEN.

John T. Craven, known to the stage for nearly forty years past as a character comedian of ability, died on Feb. 25 at his home at 69 West Thirty-sixth Street, after a three weeks' illness from pneumonia. He had recently closed an engagement with the Dewitt Stock company at the Chase Theatre, Baltimore, and had returned to New York to rest previous to joining the cast of The Charity Ball at Proctor's Fifty-eighth Street Theatre, where he was to have appeared on Feb. 26.

Mr. Craven was born in New York city fifty-six years ago, and had been on the stage since he was eighteen years old. He was known to Broadway as far back as 1879, when he played *Buddicombe in Our American Cousin*, at the old Brighton Theatre, now the Bijou. The Hoyt farces proved most successful vehicles for Mr. Craven, and he spent seven years with these companies, acting also as stage-manager for A Texas Steer during almost the entire tour of this play. He played leading parts in *The Senator* and *The Shaughraun*, *The Henrietta*, and *Held by the Enemy*. He was for four years a member of the Castle Square Stock company, of Boston, and played *Geoffrey St. Clair in A Million of Miles* in its first American production by them in Boston on Oct. 5, 1901.

In the earlier days of his stage career Mr. Craven was a member of the company appearing in *Natural Gas* at the Old Bowery Theatre in 1867. He also tried his hand at comic opera with the Wilbur Opera company in 1881, appearing as *Matteo in La Mascotte* and in other comedy roles. On March 21, 1881, he appeared as *Mulray in Voyagers in Southern Seas* at Booth's Theatre. At the Boston Theatre on Aug. 14, 1882, he played *Joe in A Free Pardon*. He appeared with Nat C. Goodwin, in whose company he was for three years, in *A Gold Mine* as *Julius Krebs* at the Fifth Avenue Theatre on March 6, 1889, in *In Missouri* and other plays, and as *Jerry in Ambition* also at the Fifth Avenue Theatre on Oct. 22, 1895. On Dec. 23, 1899, he was in the cast and acted as stage-manager for the first production of *The Bells of Haverlemer* at the Windsor Theatre.

He played an engagement with Julia Marlowe at the Harlem Opera House, beginning on April 6, 1891, appearing as *Touchstone*, and in various other roles. He appeared as *Dominic* with Margaret Mather in *Gretchen* at the Grand Opera House in January, 1890. He played the part of *Michael Feeny in Arrah na Pogue* in Boston on Aug. 6, 1899. In January, 1891, he appeared as *Narabny Bright in Mankind* at the People's Theatre.

Of late years Mr. Craven had devoted himself to character comedy roles in stock companies. He was for three years with the forces of J. W. Albough at Albough's Theatre, Baltimore, before the house became known as *Chase's Theatre*. The dead comedian was a member of the Actors' Fund, the Actors' Society, and the Elks. He was a man who made for himself many friends by his genial and straightforward qualities. Mr. Craven leaves a widow, Ella Mayer Craven, to whom he was married thirty years ago, and two sons, Edward E. Craven, now on the road with A Trip to Egypt company, and Frank Craven, now traveling with Nancy Brown. The funeral services were held on Monday, Feb. 27, at 10 a.m., from the Stephen Merritt Undertaking Establishment. The interment was in Kensico Cemetery.

EDWARD J. CONNELLY HURT.

In the duel scene in *The Duel in the Snow* at the Colonial Theatre, Saturday night, Feb. 25, Edward J. Connelly was hurt by the accidental discharge of a blank cartridge. The pistol held by Frank Oakley did not fire when first intended. The two approached each other, when, much to the regret and surprise of Mr. Oakley, his weapon went off. The shot hit Mr. Connelly on the eyelid, causing a severe abrasion. The curtain was rung down, and an ambulance was called from Roosevelt. Dr. Saunders ordered that the eyes be kept bandaged. Sunday Mr. Connelly was taken to the Eye and Ear Hospital to have the burnt powder removed and the eyes rebandaged. Monday he was feeling better, but Charles James was rehearsed in his part in order to be ready if Mr. Connelly felt unable to resume his work.

PERSONAL



IRVING.—Worldwide sympathy is with Sir Henry Irving, who is ill as the result of overwork and constant entertainment during his last provincial tour of Great Britain. He is at the Star and Garter Hotel, Wolverhampton, England, and as soon as he is able to leave his bed he will go to the South Coast. The patient himself is brave and hopeful. The attending physician states that Sir Henry is completely run down, and that it is impossible at present to make any safe predictions concerning the prospects of his reappearance on the stage. The messages of sympathy received include cablegrams from Joseph Jefferson, Richard Mansfield, Sir Charles Wyndham, the Lotos Club, of New York, and the Bohemian Club, of San Francisco.

WALLACE.—General Lew Wallace's will bequeaths to his widow, Susan E. Wallace, and her heirs property estimated to be worth about half a million dollars.

ABBEY—SMITH.—The wedding invitations are out for the marriage of Kate Kingsley Abbey, daughter of the late Henry E. Abbey, and Harold Carman Smith. The ceremony will take place in the Chantry of Grace Church, on Monday, March 6, at 4 p.m. After a short tour they will be at home at the Hotel Marie Antoinette.

TRACY.—Virginia Tracy is very ill with typhoid fever. Her mother, Helen Tracy, of the Bertha Galland company, has returned to New York to be with her.

SPOONER.—Mrs. Spooner has announced that she will build a theatre near the new Pennsylvania station when communication is open through the tunnel between New Jersey and Long Island.

FITCH.—Clyde Fitch addressed the faculty and students of the Toronto University last week on "What the Theatre Is and Should Be." He said that art is only an incident to playmaking; that realism is first in this country, and only in Germany and Austria are there many serious-minded persons interested in the drama, and that the public owes a duty to the theatre and should attend it as a matter of conscience. Its power to inculcate patriotism and point out the results of vice and crime are great, he added. Moreover, he believes that the average audience wishes first of all to be entertained and has an aversion to being bored by art. In playmaking, it may be said, Mr. Fitch endeavors to live up to the principles here expressed.

FISKE.—Harrison Grey Fiske has returned to New York from a tour in the South fully recovered from his recent illness, and is again actively directing his enterprises.

JEFFREYS.—Ellis Jeffreys will give a dress rehearsal of *The Prince Consort* at the New Amsterdam Theatre next Sunday, when the members of the English companies now playing in this country will be invited to see the performance.

SCHAEFFER.—Rudolphine Schaeffer, a brilliant young woman of education, who has been a member of the Royal Society and of the company of the Royal Theatre in Holland, has come to America to give her interesting lectures on the Holland stage and drama.

FISK.—Clinton B. Fisk has been engaged by F. F. Proctor to act as resident manager of the Fifth Avenue Theatre, and to supervise the news bureau of the Proctor circuit. Mr. Fisk was formerly city editor of the *New York American*, and has filled other responsible positions in the newspaper world. He is the husband of May Isabel Fisk, the society entertainer who recently entered vaudeville.

WRIGHT LORIMER GUEST OF HONOR.

A charmingly conceived and executed idea was that of a breakfast which was tendered to Wright Lorimer at the Hotel Astor on the morning of Feb. 25 at 11.30, by William Fearing Gill, in order that the Rev. Percy Grant and others, prominent socially or professionally, might meet the shepherd king. Church and stage discussed problems of mutual interest in the most friendly and liberal spirit, making the occasion a pleasant memory for all who were fortunate enough to be invited.

SHUBERT'S LONDON THEATRE, MAY 1.

Sam Shubert is in London arranging the final details for the opening performance at London's newest playhouse, the Wyndham Theatre. It will probably be a comedy, and done in the English way. He has not decided upon the play.

AKRON THEATRE BURNED.

The Grand Opera House, the second oldest playhouse in Akron, Ohio, was destroyed by fire Feb. 25, causing a loss of \$50,000. The loss was covered by insurance. Three women were caught by a falling wall and injured. The origin of the fire is unknown.

TELEGRAPHIC NEWS

CHICAGO.

A Varied List of Attractions—English Parsifal Triumph—News Notes.

(Special to The Mirror.)

CHICAGO, Feb. 27.

A remarkable visit of Spring, continuing day after day, the other extreme of the bitter cold of ten days ago, has helped theatrical patronage, and the prospect is now encouraging for the Spring season. The bills this week:

Illinois. Edna May in *The School Girl*; Garrick. Hawtry in *Message from Mars*, second and closing week; Grand, Blanche Bates in *Darling of the Gods*, Madame Butterfly, Hedda Gabler, Rosmersholm, Katherine and Petruchio (William Winters); Powers, Letty, second and closing week; McVicker's, Frederick Warde and Kathryn Kidder in *Salammbô*, closing week; Great Northern, Mason and Mason in *Fritz and Snitz*; La Salle, His Highness the Bey; Hyde and Behman's, Smiling Island, third week; Bush Temple, Players' Stock in *Faust*; People's, Stock in *Texas Ranger*; Columbus, Smart Set; Alhambra, More to Be Pitied than Scorned; Auditorium, Ben Hur, third week; Academy, Happy Hooligan; Bijou, Tracked Around the World; Criterion, Barney Gilmore; Howard's, Oliver Twist; Marlowe, Alphonse and Gaston; Thirty-first Street, May Homer Stock in *Thema*; Avenue, Sam Morris Stock in *Pete Peterson*.

Blanche Bates and company will appear in Ibsen's *Rosmersholm*, its first performance in Chicago.

John A. Hamlin, owner of the Grand Opera House, is in New Orleans and will go to Havana, Cuba, before he returns. Harry Hamlin will return from Europe in April.

Lieber and Company are taking a group of Chicago critics down to Indianapolis to-night to see *The Gentleman from Indiana*.

It begins to look as if the right to produce *The Woggle Bug* has as many claimants as the bug has legs. An Eastern man arrived last week and said that he owned the dramatic rights. Meantime Mr. Baum is resting in California.

Letty lured because decorated with an attractive star, Mr. Faversham, for Chicago women are no more apt than women of other cities to keep posted in advance about plays. How much, after all, does the average person who wants to see Faversham know about Pineroy? Does she care? Anyhow, attracted by the matinee magnet, she arrived in the theatre here and then she got her medicine. Burns Mantle, of the *infer-Ocean*, very courteously advised the Young Person and the Young Person's Keeper that "the bogie man," Pineroy, was in town and would get unsuspecting daughters if they didn't watch out. He advised the Young Person, who is wise though weak, to stay away from Letty. James O'Donnell Bennett, of the *Record-Herald*, said some of Letty's points were "perhaps too obviously driven home," and, "why, one might ask, all these words to point a moral in a very commonplace affair between a man of fashion and a pale, pinched, poor little creature trying to be good."

Hutchins Haggood, of the *Post*, found it a "small slice out of life," but, "within its limits, very interesting." He complained of over-rehearsal of wit. Amy Leslie, of the *News*, said, "It is built on a foundation of bold immorality. The women are mostly all slangy. Pineroy does not mince matters, but he is not uselessly coarse." Mr. Hubbard described the bad lot of characters, told the story of this examination of shady London life, and then asked, "Is it all worth while?" The acting was generally admired. Mr. Faversham and Arthur Playfair as Mandeville receiving especial praise, and Julie Opp was credited with a telling portrayal of Hilda's "inherent coarseness and absence of all moral responsibility." The play drew well last week.

Waves of laughter and, now and then, a tidal wave, swept over Bush Temple audiences last week. The bill was *Are You a Mason*, and the players delivered the farce surprisingly well. George Alison and Mabel Montgomery ornamented the cast and Mr. Alison betrayed some respectable comedy prowess. Anyhow he was a great favorite with the crowd that put in an appearance at every performance. Gertrude Rivers was the quaintest and most attractive Irish cook that ever was seen at the Bush Temple, and Milford Giffen was a continuous hit in female attire. Morris McHugh's low comedy Travers helped to make sides ache out in front, and William Evans was in his element as Bloodgood. Large houses continue at Hyde and Behman's. The management thinks *Smiling Island* is good for four more weeks, at least. In the meantime preparations are going on for Seeing Chicago, the local review which will succeed *Smiling Island*. One scene is likely to be devoted to a certain basement restaurant in Chicago. Another may show the whole big stage opened back to the wall for a football game. George Hobart is announced as librettist, and Mr. Hillyer the composer.

Will J. Davis, manager of the Illinois, will have a venture of his own at the Illinois next Summer for the Summer place at that theatre. It will be a musical comedy by a Western author, and while no electric lights are to be seen among the principals a generally excellent company is promised.

Parsifal's success at the Illinois for the two weeks ending last Saturday night is the talk of the town. Except the first few performances in bitter cold weather, the Illinois was filled every matinee and night. During the second week the theatre was not big enough to hold all who wished to enjoy the great production and show their appreciation of Henry W. Savage's admirable special enterprise of grand opera in English. The extra matinee, Thursday, the first Mr. Savage has given of Parsifal in addition to the regular number, was decided on Saturday night of the first week, advertised Sunday and sold out Monday. There were virtually no seats to be bought for any performance after Thursday. Mr. Hubbard, of the *Tribune*, devoted his Sunday review, after the first week of Parsifal, to qualified praise of the production in all details, adding that it was as good as the Balreuth and probably better than the opera would receive at any European capital. Business-Manager Noonan, of the Illinois, said that the total receipts for the two weeks were about \$45,000. The prices were from \$1 to \$3, and the house now holds about 1,300. The point has been made in print, that if the Metropolitan opera production at the Auditorium, some weeks later, is better it will have to be very fine, indeed.

George Allison, the leading man at the Bush Temple, takes an especial interest in the present run of Ben Hur at the Auditorium. He was the Messala of the original run in Chicago, at the Illinois, where the play remained ten weeks.

Work on the steel framework of the new Majestic is well advanced. Mr. Hawtry's Messenger from Mars company when here included Cyril Young as Ferguson, Arthur Hare as Sir Roland, Liela Frost as "Emperor," W. H. Gilmore as the servant at Mrs. Clarence's, Hetta Bartlett as Miss Parker, Alice Wilson as Mrs. Clarence, Margaret V. Dunne as Bella, Ethel Hertalet as Polly, Nellie Tyler as flower girl, Kate Sand as the poor woman, Marion Cockburn as Mrs. Clayton.

Gossip about Summer productions has begun, but as yet little definite can be announced. It seems likely that the Studebaker, Garrick, Illinois, and Grand will offer something new.

George Primrose will invade Chicago in force, James H. Decker leading, Sunday, March 12, at the Garrick.

Manager Charles W. Burrill announces a special production of *Oliver Twist* at Howard's this week.

Little Johnny Jones will follow Edna May at the Illinois, and then Rogers Brothers will appear after an absence of two years.

Manager Archie Ellis, of Hyde and Behman's, is very proud of a new Chicagoan, a boy of eight and one-half pounds, who arrived at his home in this city about two hours too late to be a valentine. The boy and his mother are doing finely. Mr. Ellis is now certain that Chicago,

having been a city of 2,000,000 before Feb. 14, has passed the 2,000,000 mark, and made an auspicious start on its third million.

There are letters at the Chicago office of *The Mirror* for M. S. Bentham, Knute Schroeder, and A. J. Morgan.

Rhea Lusby, a bright young Chicagoan, has joined the Irma Opera company as soubrette.

Owing to a complication of bookings, the Studebaker is dark this week. The Girl and the Bandit could not fill in the week on account of a booking at Milwaukee, where a performance was sold out to a club. The County Chairman will come to the Studebaker next Monday for two weeks, and The Yankee Consul will follow for two weeks.

John Ardesone, whom members of the company describe as an Italian marquis, has succeeded Henry Bergman in *The Girl and the Bandit*. Nat Roth has gone out ahead of the company.

Acting Manager Samuel Gerson, of the Garrick, has returned from New York. He brings the news that the Shuberts have loaned Joe Coyne to Brady for Abigail; also that Eddie Foy and Julia Sanderson will be in *The Earl and the Girl* cast at the Garrick; also that Ivan Caryll is coming to this country with Sam Shubert when he returns from England.

Lincoln Carter is the reputed builder of the torture chair in *The Girl and the Bandit*, which Walter Jones insists is good for an even dozen of laughs at every performance. With due respect to the opinion of our fellow citizen, Mr. Jones, and the ingenuity of Mr. Carter, it still seems that the chair "never would be missed," at least by the cash buyers.

Harry Davis will keep the city informed of the approach of the Ben Greet Shakespearean cycle which Arthur Bissell and Preston Gibson have arranged for at the Studebaker. Mr. Davis is the managing editor of the Studebaker.

All seats for the Washington Birthday matinee of Hackett in *Portunes of the King* were sold before the birthday.

A Message from Mars, with Charles Hawtry, is doing finely at the Garrick, overdoing the house Saturday and Sunday and keeping it well filled during the rest of the week. The company is exceptionally clever and they make this worthy comedy a most pleasant pill for the cure of selfishness. The Garrick crowds seem to enjoy every moment of the play, and Mr. Hawtry receives many curtain calls. His Horse Parker is still as natural as life. Fred Thorne's tramp is an admirably distinct character, and as thoroughly a touch of nature as could be desired. Mona Harrison was generally excellent as Minnie and Henry Haddfield gave the Mars' messenger due impressiveness and strength. Henry Laurent was a good Dr. Chapman. The settings were unusually complete and satisfactory.

Charles Salisbury suddenly appeared in town a few days ago as a member of The Royal Chef entourage.

Julian Magnus, with Hawtry in *A Message from Mars*, was a cheerful figure in the Garrick lobby last week, watching the people pouring in, and later was seen in the orchestra getting thoroughly inoculated with the jolly little microbes of success.

J. H. Sosman, of Sosman and Landis, says that the theatrical prospect is better than ever, with more new theatres to be built this year than for years and many houses to be remodeled. Sosman and Landis are equipping a new house of unusual excellence at Wapakoneta, Ohio, and building a Johnstown Flood for Chicago's new White City.

A Winter's Tale, by Frederick Warde, Kathryn Kidder and company, drew fair houses at McVicker's last week, and the original intention to devote the two weeks of the engagement to the play was changed by announcing *Salammbô* for this week. Attractively staged and played with considerable strength, *A Winter's Tale* is commendable Shakespeare production and if it failed to stir hearts deeply—for there was not a great deal of applause—the vast difference in kind between the Shakespearean play and the usual McVicker's entertainment was largely responsible. Mr. Warde's Leontes was of even excellence, but not characterized by an interesting display of temperament. His reading was delightfully distinct and he received press praise for not being as strenuous as expected. The keynote of Miss Kidder's Hermione was dignity, and dignity is cold. Her Perdita was more successful, but she spoiled many important lines of both with indistinct enunciation. However, both she and Mr. Warde got several curtain calls. Augustus Fairclough's Camillo, R. E. Jamison's Antigonus and Mrs. Evans' Paulina were more than satisfactory. Wadsworth Harris' Polixenes was very heavy. Thomas Coffin Cooke, with clear delivery of his lines and some lively low comedy, pleased a good part of those in front and got much applause. Richard Earle was earnest, thorough and successful as the clown. The cast included Harry McFadden as Cleomenes, James Du Sang as Dion, Harry Cassidy as Phocion, W. A. Lincoln as Thais, Charlotte Hammer as Emilia, Ina Brooks as Lania, Rachel Darnel as Cleonax, Alexander von Mitzel as Florizel, Robert Dempster as Archidamus, George McCulla as Neother, Master Walter Burris as Mamillius, and Harry Barton as the old shepherd.

Running for Office drew large houses at the Great Northern last week, one of the best weeks the play has had this season since George Cohan and Sam Harris started it out last November. The Cohans are, of course, not in it, yet the comedy goes better in several particular instances of the cast than it did when they were. Hugh Mack, William Keogh, M. J. Sullivan, and William Forrest, who were in it with the Cohans, are still in the company. Florence Little and Hazel Lowry, who were understudies, are now playing regularly. Bobby Harrington does very well in George Cohan's place, and gets innumerable recalls singing "Mr. Morgan." His acting is bright and clever, and his appearance exceptionally good. Hazel Lowry as Madeline plays opposite to him attractively. She is always a pleasing picture. She dances well and is a charmingly quaint little comedian. Alexander Cameron's constable is an excellent "rube," not overdrawn too much and thoroughly well sustained. Thomas J. Grady's John Tiger is the best Tiger yet, another instance of careful and intelligent acting, and Emil Heusel's Highberger was popular. Except "Mr. Morgan" and the medley the musical numbers could easily be more effective.

The Carl Gardner benefit at the Great Northern on Friday got several hundred dollars for the old-time singer. On account of the illness of John Hogan and sickness in Ben Groux's family the work devolved chiefly on Manager Fred Eberts, of the Great Northern, but Manager C. C. Stumm, of Running for Office, came to the rescue, and the two produced a good entertainment. The second act of *Running for Office* was given entire. Sadie Connolly was prominent on the bill of volunteers, which included Ned Nye and the College Girls, James Mulvey and Rose von Berg, Alice Van, Mrs. Ivan L. Davis, Richard Henry Miller, Arlington and Helston, Arthur Stuart, Williams and Gordon, Morrison Family, Phillips and Helstrom, Emma de Forrest (Mrs. Gardner), Master Lawrence Gardner and Katherine Davis, and the Rag-time Comedy Four.

George Loane, formerly the light comedian of the Players at the Bush Temple, has met with success in the East, having joined the Mortimer Snow Stock at Scranton after an engagement at Proctor's in New York.

Frederick Warde, the Shakespearean actor, reached his fifty-fourth birthday last Thursday during his engagement at McVicker's. He has been on the stage thirty-eight years, and in a few weeks will retire for a year at least.

Henrietta Crossman in *Kitty Bellairs* follows Blanche Bates next week at the Grand.

Russell Brothers come to the Columbus March 5 in *The Detective*.

Fred Wildman, who suffered a stroke of paralysis a few weeks ago, is steadily improving, but will not be at his office again for several weeks.

Shadows of a Great City, making its first visit in many seasons, completed three weeks in Chicago last week with big business at the Academy. It proved one of the very best attractions that come to the melodrama circuit. The company is good, and the big tank, used this season for the first time here, strengthens interest.

Harry Askin believes that with Miss Philadelphia he started the local review idea on its successful career.

David Harum, with William Turner in the title-role, did a large half-week at the Marlowe last week and seemed to more than satisfy.

OTIS L. COLBURN.

BOSTON.

Lillian Russell Warmly Received—The Serio-Comic Governess—E. S. Willard Notes.

(Special to The Mirror.)

BOSTON, Feb. 27.

Lillian Russell's coming to Boston in *Lady Teazle* is one of the most important amusement events in town to-night, for it marks her first appearance here in a long time in anything save the nonsense entertainments of the Weber and Fields company, where she has held all the musical honors for several seasons. Comic opera is her field, however, and Boston gave her a most enthusiastic welcome at the Hollis. The audience was large and fashionable, and Lady Teazle was received with the greatest favor from start to finish. The presence in the cast of Stanley Hawkins, who used to be Walter in the days of his experience as a cadet, added local interest to the engagement.

E. S. Willard at the Tremont is the natural thing, for he has played so many engagements there that it would not seem right to see him at any other house. After an absence of two years he is back again, and the house was sold out completely to give him a welcome in *The Brighter Side*, which is the only new play that he will give during his Boston engagement. Lucky Dunnam seems to have been placed permanently upon the shelf, for the bills for the second and last week will be made up from his old repertoire. It would be interesting to see if Boston would express the same opinion in regard to the Wilson Barrett play.

Sir Charles Wyndham had a hard time of it for his opening week of the engagement at the Colonial, for the illness of Mary Moore made necessary several different changes of plan, and finally it proved that David Garrick played the entire week save Saturday. As a result Mrs. Goring's Necklace had only one performance, and the programme this week has been changed so as to admit of more performances. However, there will be a chance for *The Case of Rebellious Susan* for four times to end the engagement. Cecelia Loftus in *The Serio-Comic Governess* opened her first engagement as a star at the Park to-night and labored under the decided disadvantage of playing in a good Zangwill play immediately following a moderately tedious work by the same author, and the result will be apparent over the whole engagement. Nevertheless Miss Loftus has a large personal following here in Boston, and as she has a chance to do some of her imitations in the course of the piece nothing more ought to be necessary.

De Wolf Hopper in *Wang* has given to his old success a new lease of life, and the audiences at the Majestic have been splendid in size and enthusiasm. He brings out the humor of the title role and then the audience makes him recite Casey each night, so that things are decidedly busy. Marguerite Clark is a dainty successor to Della Fox in the character of the prince, and the entire cast is excellent.

Quincy Adams Sawyer is in its second and last week at the Boston, where the rural comedy will have to give way to the Corned song birds from the Metropolitan Opera House, who will follow for a week with the Simon-pure Parsifal as one of the features of the engagement. This is the sixth engagement of this play here, and the cast, headed by James Fletcher, is one of the best that it has ever had.

Nat M. Wills in *A Sober Rest* at the Globe this week promises to have a big engagement. Casey, the star and play have already received popular favor here at other houses, but there was every indication of continued prosperity from the opening audience.

My First False Step is another of the popular melodramas to take its place in the Grand Opera House list this season. As there is a genuine den of genuine lions used in one of the late scenes of the play there is every chance for a sensation, which is not neglected.

Another ten strike was made at the Castle Square by the presentation of *The Eternal City*, which has already had several presentations here at higher prices, but none that was more genuinely effective.

Lillian Kemble is back after a brief vacation in New York, and Howell Hansell appears in the character previously always played here by Edward Morgan.

The Little Church Around the Corner had its first presentation by the stock company at the Bowdoin Square. Charles Miller and Eugene Du Bois appear in the leading characters.

Isaac B. Rich, the veteran manager of Boston, celebrated his seventy-eighth birthday last week, and received many tributes and messages from his friends all over the country. From the staffs of the Hollis and Colonial came a most expensive gold watch, appraised at \$500, and a souvenir being a portrait of his summer home in Maine, a portrait and a ticket at the old National signed by him as treasurer more than fifty years ago. The attaches of the Park sent a basket of flowers, and his office in the Colonial Building became a regular conservatory before night. Telegrams came from Maude Adams and many other well-known players, as well as from his managerial associates in New York.

Mary Moore's illness was a great disappointment to many, for she was not able to open at the Colonial, and she did not appear until 25. However, she was able to attend the reception which Mrs. Jack Gardner gave at Fenway Court in honor of herself and Sir Charles Wyndham, and the Four Hundred had a chance to meet her. The illness was tonsillitis, and she was attacked by it while on the way from Montreal to Boston for the opening of the local engagement. She has now entirely recovered.

Marion Calvert, who has made her debut at the Castle Square and proved a success, comes by her talent naturally, for she is the granddaughter of Mrs. Thomas Barry. Off the stage she is Marion Whitcomb, the daughter of Mr. and Mrs. N. C. Whitcomb, of Roxbury.

There is a shifting of dates possible that will affect two of the principal theatres, and will bring here one of the important New York productions much earlier than was originally scheduled. Bookings will be twisted up to a considerable extent so as to make possible a long run.

The Cadets are giving their final touches to their new extravaganza, *Boodle & Co.*, and, as usual, the final dress rehearsal of the extravaganza before its week at the Tremont, will be made a professional matinee, and all the leading actors in town will occupy the boxes.

The rumor of an endowed theatre at the Castle Square was repeated in New York last week, but it was simply a reiteration of what was known last Fall when the new interests took charge of the house. A year or more ago there was a canvass for funds by means of circulars signed by Henry L. Higginson, Lorin F. Deland, Winthrop Ames, and others, but I rather imagine that now they will be satisfied to let the Castle Square go on as a good money making theatre on business method, with no attempt at endowment. By the way, no announcement has been made yet that the present managers have or have not taken advantage of their option for a continuation of the contract.

The Bank Officers' Association made a clear profit of about \$10,000 from its week with *The Fillbuster*, which has now begun the rehearsals for professional production at the Majestic.

The National Lancers made a great theatre party of more than one hundred at the Park, 23, out of compliment to George W. Wilson, the comedian with Annie Russell, who is a member of the organization. They called the popular actor before the curtain, and they presented him with a laurel wreath.

Jimmy the Carrier did not prove the overwhelming success that had been anticipated for Annie Russell. It was generally admitted that Israel Zangwill had drawn some quaint characterizations of rural English life, but the dialogue was long drawn out, and there was not the dra-

matic interest necessary. During the week condensation and alteration worked great improvement, and it may be that it will prove an effective medium for Miss Russell. She has started on her New England tour, using that exclusively, but it is barely possible that Brother Jacques may be taken up again later.

There was a regular raid on the ticket speculators all over town on Washington's Birthday, and as a result six were arrested and in court the next day four were fined \$5 each, one had his case continued, and one made so effective a fight by aid of counsel that he got off. There was one funny phase of the arrest. A speculator outside the Tremont sold every ticket but one, and getting tired he strolled down to the Majestic and turned the pasteboard over to the man there to see if he could sell it. Finally the Majestic man sold all his own wares, and having just this card left wanted to go home. So he gave it to a flower pedler standing near, telling him to return it to the Tremont man when he came back. Of course I do not infer for an instant that either of these men had any connection with the Tremont or Majestic. I use the names to distinguish them geographically. This chance was too much for the flower boy, and he decided to try to sell it. So he tackled a policeman in plain clothes, who whipped him around the corner to the station in no time.

According to the report of the proprietors of the Boston, which has been filled with the Secretary of State, there is real estate of \$335,000 and cash and debts of \$2,545. As the capital stock is \$125,000 this makes a surplus of \$412,545.

The joke was rather on one of the dramatic critics, who donned his evening finery and went to the Colonial to do Mrs. Goring's Necklace, only to find that the bill had been changed to David Garrick. As a letter was sent to his office the first thing in the morning announcing the change it was evident that he either did not read his mail or did not follow the other papers, all of which had chronicled the change.

Ethel Johnson, who was in *The Tenderfoot*, has been engaged for the professional cast of *The Fillbuster* at the Majestic. H. W. Tredelick, until recently with Schumann-Heink, will be principal comedian.

Israel Zangwill and Mrs. Zangwill expect to sail for England this week. Both were entertained by well-known people during their three weeks in Boston.

JAY BENTON.

PHILADELPHIA.

A Painted Woman Produced—Popular Stars Shine—News Notes.

(Special to The Mirror.)

PHILADELPHIA, Feb. 27.

There is a fair list of attractions offered at our theatres this week, and to judge from the openings prospects of excellent patronage. The public are eager for novelties, and some of the best cards of the season are yet to follow.

E. S. Willard's limited engagement of one week at the Broad Street Theatre, terminated Feb. 25, was very successful. To-night Ada Rehan, well supported by Charles Richman and an excellent company, opened in *The Taming of the Shrew*, which will hold the boards for the week, changing to *The School for Scandal* for the second and final week. Maude Adams in *The Little Minister* follows March 13.

The Girl from Kay's, with Sam Bernard, Hattie Williams, and a large array of merry associates, packed the Chestnut Street Theatre this evening, this being its initial performance here. It is booked for a run.

Nance O'Neill, at the Chestnut Street Opera House, is in her second and last week to only medium business. She has gone through her entire repertoire, but failed to win good criticisms or public appreciation, although striving hard for success. Humpty Dumpty follows March 6.

Lillian Russell March 20. Eleanor Kolson, at the Garrick Theatre, with Merely Mary Ann has played a splendid engagement. This is her second and last week with equally good prospects. She is one of the hits of the season at this theatre. *The Wizard of Oz* follows March 6. Ethel Barrymore in *Sunday* March 30.

This is the second and final week of Mrs. Wiggs of the Cabbage Patch at the Walnut Street Theatre, and being a good "benefit racket" card it will duplicate its first week to excellent returns. The Isle of Spice follows March 6 two weeks.

At the Grand Opera House, Mary Marble in the musical skit, Nancy Brown, that was made famous by Marie Cahill, opened to-night to a crowded house for a week. The star is full of life and vivacity and is aided by a good cast. It is one of the most satisfactory performances given here this season. Ralph Stuart in *By Right of Sword* comes March 6. Peggy from Paris 13. Dockstader's Minstrels 20.

The new production of *Florodora* by Fisher and Ryley, with specially selected cast, is a big card at the Casino, opening to-night to large patronage. Adele Ritchie, Cyril Scott, Henry V. Donnelly, Philip Ryley, Daisy Green, Elsa Ryan, Joseph Phillips, Thomas A. Klerman, and Luella Drew having prominent roles. All the features were well received, and as popular prices prevail at the Casino will likely be a paying card for many weeks.

Way Down East is in its second and last week at the Park Theatre to good patronage. Williams and Walker came with their new *Dahomey*, March 6.

Eugenie Blair with her latest success, *Her Second Life*, in which she enacts the role of Mercy Merrick, opened to-night at the Girard Avenue Theatre to a good house. The play is well staged, and has a good supporting company. Bookings to follow: *A Desperate Chance*, March 6; *J. J. Corbett*, in *Pals*, 13; *At the Old Cross Road*, 20; *No Wedding Bells* for *Her*, 27.

The National Theatre presents this week *Texas*, a Southern melodrama, by J. Maundlin Feigl. The play was well received, and opened large. The Lilliputians in *Sinbad* March 6.

Nellie McHenry, in *Miles*, under the management of Spencer and Aborn, opened to capacity to-day at Blaney's Arch Street Theatre with prospects of playing the banner week of the season. This has always been a popular attraction. As now presented, it deserves its success. James Boys in *Missouri* March 6.

Alone in the World, one of Hal Reid's thrillers, is the offering for this week at the People's Theatre. One of the striking features being the levee and docks in New Orleans at sunset with real water and crafts in action. Business good. *A Midnight Marriage* March 6.

Lillian Mortimer inaugurated a two weeks' engagement at Hart's Kensington Theatre, opening to-night in *A Mountain Wail* to large patronage, being a local favorite in the up-town district. For her second week, *A Gambler's Sweetheart*.

Forepaugh's Theatre Stock company gave this afternoon the first American production of *The Painted Woman*, in which A. M. Palmer is interested with the local managers, Miller and Kauffman. The play is full of original sensations. The hero brings to his ancestral home in Scotland a bride whom he finds is the legal wife of his half brother. The girl is innocent of bigamous intent, having believed that her

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

WANTED—A FELLOW

Novelty musical sketch for three singing comedians. All must wear male attire. Price reasonable. HOWARD WALL, Room 8, 1332 Broadway, N. Y.

first husband died in Australia after a career of varied crime. Caroline Franklin enacts the Painted Woman in masterly style, George W. Barber is in the main role, and gives a fine display of heroic delineation. It is in four acts, with eight separate and distinct stage settings, all very expensive and, to judge from its reception, will make a big hit on the road and a money winner. Under Two Flags follows week of March 6.

Darcy and Speck's Stock company at the Standard Theatre has a strong attraction this week in Her Marriage Vow, with George Arvine and Mattie Choate in the leading roles. Why He Divorced Her March 6.

Saake's German Stock at the Bijou Theatre continues to be highly appreciated. Our Darlings and Monna Vanna are the two principal offerings for this week.

Industrial Hall will be opened as a roller skating rink March 2, with the hope of reviving the old-time fad.

At the Empire Theatre, Frankford, the Elmore Sisters in A Devil's Lane opened to-night for three evenings. Martin's Uncle Tom's Cabin comes for an matinee and night March 3.

Dumont's Minstrels, at the Eleventh Street Opera House, have a new burlesque on the Japanese wrestling craze, Jiu Jitsu, in which Richards and Shunk do various funny stunts. Babes in Joyland, with Vic Richards in charge of the babes, is a hit. Roosevelt's Flying Trip to Philadelphia and Joseph F. Horis's new song, "Neath the Shade of the Old Apple Tree," are special features. Business always large.

The season of grand opera by the Metropolitan Opera company, will close to-morrow night in a blaze of glory with La Gioconda. Every seat in the immense building is sold in advance. This has been the most profitable operatic season for many years and the patrons now insist upon a longer season next year.

Burton Holmes, in illustrated lectures, at the Academy of Music: March 3 and 4, Russia; March 10 and 11, Japan.

Musical notes: Josef Hofmann to-night at Bellevue-Stratford. Josef Hofmann and Fritz Kreisler matinee at Academy of Music March 2. Philadelphia Orchestra, Academy, matinee March 3 and evening March 4. Paderewski's farewell at the Academy, afternoon of March 18.

S. FERNBERGER.

ST. LOUIS.

Spring Offerings in the Theatres—A Variety of Interesting Notes.

(Special to The Mirror.)

ST. LOUIS, Feb. 27.

Spring is making its annual start in St. Louis, as it generally does right after St. Valentine's Day, there being a popular impression to the effect that the birds mate out here on that day. With the advent of Spring, too, business at the theatres has taken on a more prosperous look and the end of the preceding week saw a number of big houses where big houses have not been the rule of late—at the Century and the Olympic.

The musical part of the town has not yet ceased talking about Paderewski, who played to the biggest house of his local sojourn last Monday. To-night another big event in music—Fritz Kreisler, the violinist's, appearance with the Choral-Symphony Society, is on at the Odeon. Alfred Ernst, director, presented a fine programme for his orchestralists and the concert proved to be one of the most enjoyable of the series now fast approaching a close.

Lionel Barrymore put on Augustus Thomas' The Other Girl at the Olympic to-night. For purely local reasons the playlet was well received. As Kid Garvey, the gentleman pugilist, Barrymore appeared to good advantage.

In another respect this is "girl week" in St. Louis. At the Century last night Girls Will Be Girls was put on by Al. Leech and his "three Rosebuds." This title has a twang a la the Columbia and the Standard, but Manager Short takes unusual precautions to prevent any misconception in that regard. All his advance notices warned the public against confounding Girls Will Be Girls with any bill that might have had the "three Rosebuds" feature at other houses in former seasons. Al. Leech and his trio labored consistently at the Century last night and a good house applauded.

James T. Powers, for the first time in many years, bent his welcome footsteps hitherwards, landing on San Toy with a big company, the bigger comedian, George K. Fortescue; Margaret McKinney, John Peachey, Nagle Barry, Florence F. Smith, W. L. Romaine, Charles Arling, Josephine Newman, Emelle Wellington, Fred. W. Huntley, the whole aggregation piloted into town by Bannan and Duffy. The overflow would have filled an ordinary theatre, and for the first time since the opening of the Garrick the management experienced keen regrets that the house had not double its seating capacity. The same thing occurred at night, and the sale for the rest of the first week makes things look unusually prosperous at the Chestnut street amusement temple.

George M. Coban's clever company is at the Grand in Running for Office. Business is picking up at the Market street theatre. The company contains many persons of talent, and the week's business will be satisfactory.

Robert Fitzsimmons hammered out horseshoes for nearly all the dramatic writers during his stay at the Imperial last week; and the reviewers showed their gratitude by giving Fitz the best of it in their columns as well as in those devoted to sport.

Oscar Dane (a son of Rabbi Messing, of this city) opened at the Crawford yesterday afternoon in his own version of Dr. Jekyll and Mr. Hyde. Mr. Dane does not scratch the door quite as much in the last scene as does Mr. Mansfield, and there are other points of divergence between the two presentations. Mr. Dane has to be the whole attraction, because the supporting company is not worth mentioning. In his hands the vaudeville requirements of the Crawford patronage are regarded; and so we have Robert Louis Stevenson's ghoulish psychological study in a rather questionable shape. At that it must be repeated that almost anything can be done to a piece at the Crawford. Dane comes forth once or twice a season with some such attempt as the present. He himself is a studious, talented, and properly ambitious young man.

Why Girls Leave Home is being theatrically portrayed at Havana.

Another gala event occurred at the Olympic last night when Frau Victoria Weib-Markham, of the Heilmann-Weib German Stock company, had her annual benefit. Tante Regine (Aunt Regina) was the offering and a new one at that in this part of the German-speaking world. Frau Weib-Markham had the part of a grande dame of Germany's exclusive circles; and while the character is one of great dignity the surrounding parts revel with comedy of the best sort. The beneficiary was not only remembered with numberless bouquets, but, what is more material with the German materialists that made up the audience, with useful articles of wear and tear, bank checks, hard paper boxes the contents of which could hardly be surmised, all of which were duly handed over the footlights, much to the amusement of those who had never before witnessed this adjunct of a *Benefit-Abend* at the Olympic. Madame Weib-Markham's stage surroundings at the end of the second act looked like a custom house on steamer day; but for all that, not a single tender of affection and regard came amiss, for the Frau is as truly estimable a member of the theatrical profession as is to be found anywhere on earth.

At the Odeon to-morrow night the offering is The White Squadron. After so many misstatements regarding the business being done at the Odeon and the other Crawford stands in this town (misstatements being exaggerations of the extent of the business), it will be of interest to report that the Kralffy show which played at the Odeon under Crawford auspices during the World's Fair period has just compromised with its creditors at sixty-one cents on the dollar.

The Garrick management is busy arranging for a worthy reception for Franz von Vecsey, the wonderful young violinist, on the afternoon of Sunday, March 19.

Read by Mrs. William B. Hurst, of ama-

teur renown in this town, the Russian Spy company, just organized, has begun to tempt fate by playing up State.

Arrangements for afternoon teas for actors visiting the city are making. The St. Louis Chapter of the Actors' Church Alliance has just held a meeting to that effect at the Schuyler Memorial House on Locust Street. The moving spirits are Alfred G. Robyn, the composer; the Rev. John W. Day, of the Church of the Messiah (Unitarian); Father J. T. Coffey, the Rev. Crozier G. Adams, Rabbi Leon Harrison, and Patrick Short, Esq. The project embraces the establishment and maintenance of a downtown clubroom for the use of the Alliance and visiting members. Preparatory to this, the first of the afternoon teas is arranged at the Schuyler Memorial Home for next Thursday afternoon, to which all actors and actresses in the city are invited, and where they are to be socially entertained.

The professional matinee at the Garrick last Friday was attended by all the leading actresses in the city. Edna May, her sister and maid occupied one of the boxes; Kyrie Bellew put in an appearance briefly, and the members of their companies had a pleasant afternoon. Paula Edwards not only entertained her confreres handsomely on this occasion, but last Thursday night gave a select dinner function in her apartments at the St. Nicholas to William F. Francis and wife and James Blakeley, of the Edna May company; Isabel Hall, Edward Paulton, Ella Rock, and Edward Martin, of the Winsome Winnie company, and George K. Fortescue, of San Toy.

J. A. NORTON.

WASHINGTON.

Big Inauguration Week—Favorites Welcomed—Festival Programmes.

(Special to The Mirror.)

WASHINGTON, Feb. 27.

Inauguration week finds the Capital City rapidly filling with visiting strangers. The theatres to-night have a crowded look, an all round prosperous commencement that clearly indicates a big rush as the week progresses.

Maxine Elliott finds a warm welcome at the New National Theatre where she is making her reappearance in Her Own Way, receiving praiseworthy recognition for her charmingly interesting work. An excellent company in support include Charles Cherry, James Carew, R. C. Herz, Frederic Wallace, Nellie Thorne, Georgia Lawrence, Fanny Addison Pitt, Suzanne Perry, and little Donald Gallagher. Sir Charles Wyndham and Mary Moore follow.

The Sultan of Sulu is at the Columbia Theatre, where this attractive musical satire is again a sterling success. Thomas Whiffin, a cleverly amusing comedian, scores strongly in the title-role, and has able assistants in George O'Donnell, Walter A. Lawrence, Fred Frear, Robert W. Parkin, Maude K. Williams, May Montford, Nellie W. Nichols, Helen Tomlinson, and others. May Irwin, in Mrs. Black is Back, comes next.

At the Lafayette Square Opera House George Sydney and a large and talented company in the farce comedy, Buzzy Izzy, present a bill of enjoyable entertainment. The opening performance is for the third annual benefit of Washington Aerie Fraternal Order of Eagles. Peggy from Paris is next week's announcement.

David Higgins, in His Last Dollar, is a strong favorite at the Academy of Music. Eleanor Montell heads a strong and capable company. The Curse of Drink follows.

The three inaugural concerts at the Pension Bureau (where the inaugural ball will be held) Monday, March 6, at 10.30, 2.30 and 8 o'clock, will be given by the United States Marine Band, assisted by the Haydn Male Chorus of fifty singers, from Utica, N. Y. The closing concert having, in addition, an inaugural chorus of 500 local singers in a specially prepared programme, under Percy S. Foster's direction. Haley's Military Concert Band will furnish the music at the ball, 4, and will also give a concert at the National Theatre next Sunday night. Other Sunday concerts are: Chase's Theatre, Sunday afternoon, choral programme by the Republican Glee Club, of Columbus, Ohio, of 125 voices; at night, United States Marine Band, under Lieutenant-Director William H. Santleman, with Eugene Cowles as soloist, and at the Columbia Theatre, the Philadelphia Orchestra of eighty musicians, Fritz Scheel, conductor.

Burton Holmes' present season of illustrated travels at the Columbia Theatre is by far the most successful in point of attendance, crowded houses being the rule. To-morrow afternoon the third of the present series pictures Beautiful Ireland. By request, Mr. Holmes has arranged to deliver in the ball room of the New Willard Hotel his lectures on The Russian Empire, March 8, and on Japan, March 15, under exclusive patronage.

Polk Miller, the lecturer and banjoist, in the delineation of the old plantation negro in Southern melodies, appears at Odd Fellows' Hall, March 2 and 3, accompanied by his strong negro quartette.

One of the noteworthy features of the inaugural ceremonies will be the cantata, Our Flag and Our Country, the music of which was composed by Francesco Franculli, formerly leader of the United States Marine Band. The words are by Thomas G. Chrystal. After its rendition during the inaugural ceremonies it will be repeated at the Monday night concert. It is divided into three parts—a salutation, chorus of our new colonies and invocation.

JOHN T. WARDE.

PITTSBURGH.

Popular Prices Bring Capacity Houses—Peggy from Paris—Williams and Walker—Notes.

(Special to The Mirror.)

PITTSBURGH, Feb. 27.

Business at the majority of our popular price playhouses last week was capacity, while at the one high price theatre, the Nixon, it was small. People were turned away from the Duquesne, which is almost a daily occurrence, where Eva Tanguay made one of the strongest hits of any star that has been in the city this season. The patronage at the Alvin has steadily increased.

Peggy from Paris opened to the usual full house at the Duquesne to-night, and is presented by a good company framed by adequate scenery. Next week, A Chinese Honeymoon followed by The Burgomaster.

At the Bijou the Queen of the White Slaves is again seen, and to-day's crowds panted and applauded fervently the successive thrilling adventures of the persecuted ones. James J. Corbett, in Pals, follows.

J. C. Stewart's farce, The Two Johns, "hypocritically treated with new jokes, songs, etc.," holds the week at the Empire, and opened to good attendance. Thomas E. Shea, in repertoire, is underlined.

Williams and Walker began their second and final week at the Gayety to-night before a filled house, and will, no doubt, continue to capacity business during the week. It looks as if a colored convention was being held around this house during this engagement. Next week Joseph Hart and Carrie De Mar in Mamma's Papa, followed by Ralph Stuart in By Right of Sword.

Othello is the play offered this week at the Alvin, with Robert Mantell in the titular role. Robert Haines plays Iago and Marie Booth Russell is the Desdemona, and the members of the Harry Davis Stock company fill the balance of the cast. This play is mounted in the same excellent style as its predecessors, and, as a whole, satisfactorily played. Mr. Mantell's engagement will end next week with The Dagger and the Cross.

The Avenue Dramatic Company is presenting The Sign of the Four this week at the Avenue. East Lynne will be the bill next week.

John Drew in The Duke of Killarney holds the week at the Nixon. Madame Schumann-Heink in Love's Lottery follows next week, and will be followed by the Corried Grand Opera company in five operas.

Tonia F. Dean is gradually recovering from

his illness of typhoid-pneumonia, which he contracted several weeks ago.

Following Robert Mantell's engagement at the Alvin, Ida Conquest and Harry Woodruff will head the stock company, and will be seen in Heidelberg, Camille and Romeo and Juliet.

Lillian Kingsbury has been engaged to play the role of Emilia in Othello this week, with which part she is said to be quite familiar.

ALBERT S. L. HEWES.

CINCINNATI.

Parsifal in English—Prince of Pilsen—Stock Companies Revive Favorites.

(Special to The Mirror.)

CINCINNATI, Feb. 27.

The largest advance sale on record in this city tells the story of the material success of Parsifal, which was produced here to-night for the first time by Henry W. Savage's English company. The performance began at 5.30, with an intermission for dinner. At the opening performance Madame Kirby Lunn, Alois Pennarini, and Johannes Bischoff sang the principal roles, and the other casts of principals will be heard later in the week. The Grand will have John Drew March 6. The Prince of Pilsen finished a remarkable engagement at that house Saturday, considering that it had already been presented here more than two years ago.

Tribby was the offering of the German company last night. Jose Danner gave a vivid portrayal of Svengali, and Elsa Corty was a sweet and convincing Tribby.

Sis Hopkins is the attraction at Heuck's again this week, making its fourth or fifth visit to that house. Rose Melville is as good as ever in the title-role, and, judging by yesterday's audiences, the popularity of the play has not waned in the least.

The Forepaugh company yesterday brought back an old friend in The Dancing Girl, which has been seen here innumerable times in the past ten years. In this production John J. Farrell is the Duke of Guisberry; Frank Peters, the Crake; Frederick Forrester, the John Christison; Albert Sackett, the David Ives, and Lavinia Shannon, the Drusilla Ives. Less important roles fall to Gilbert Ely, William C. Carr, Henrietta Vaders, Jennie Ellison, Eugenia Webb, and Louise Kent. My Friend from India follows.

The Walnut has Me, Him, and I, with Bickel, Watson, and Wrothe featured as the comedians. The Lyceum has The Great Automobile Mystery this week with a remarkably strong cast, including Nina Morris, Virginia Russell, C. Blanche Rice, Anna Barton, Arthur Hoops, George McQuarrie, Adam E. Fox and others.

H. A. SUTTON.

DANIEL FRAWLEY TO PLAY IN THE EAST.

Frank McKee has persuaded T. Daniel Frawley to play the part of Robert Burns in the forthcoming production of Nancy Stair, which will be made March 14, with Mary Manning in the title-role. Mr. Frawley has always been enthusiastic about Burns and his poetry, and is now making a careful research into all the details of the poet's life, and will follow the best authorities in all of his impersonations. He has been especially helped by the works of Macaulay, William Wallace, and W. E. Hanley, and should give a characterization such as would be approved even by those exacting Scotchmen who keep Burns' poems on the parlor table with the family Bible.

CONRIED TO QUIT THEATRE.

Heinrich Conried has received an offer of \$18,000 a year for the lease of the Irving Place Theatre from Gustave Von Seyffertitz, for several years leading comedian of that playhouse and for the past year its stage-manager. An additional offer of \$30,000 was made for the scenery and property in the theatre. August von Luchow, a Fourteenth Street restaurant man, is said to be backing Von Seyffertitz. Mr. Conried said he would not decide until after the opera season. Mr. Conried's abandonment of the theatre, if consummated, will be due to his increasing duties as manager of the Metropolitan Opera House.

KINDERGARTEN BENEFIT.

At the Manhattan Theatre, Feb. 20, a successful benefit performance was given for the Anne Brown Alumnae Free Kindergarten. The programme made up of vocal and instrumental selections, and short stories given by Giuseppe Aldo Randegger, Myra Kelly, Hans Kronold, Ellen Learned, and Mr. Rosenstein.

The free kindergarten which has been doing admirable work at the Jacob A. Rills Neighborhood Settlement House gave the entertainment in an effort to raise sufficient money to add to the endowment fund and place it on a self-supporting basis.

The house was filled, and \$1,200 was realized.

SAID TO THE MIRROR.

T. H. WINNETT: "Frank E. Long is advertising Lynwood and presumably is playing it, but he has no right or authority for so doing. The Rodney Stock company are advertising A Moonshiner's Fate, and I have every reason to believe it is the copyright play of The Moonshiners. Charles Lab, proprietor of Murray Comedy company, announces on his programmes that he is presenting The Stowaway, but he actually plays The Captain's Mate. This is a piracy of two plays, advertising one and playing the other."

Mrs. PAUL McALLISTER: "Paul McAllister did not start the season with The Girl and the Judge, but as leading man with Edna Wallace Hopper, playing Bruce Macrae's part, or, rather, the part originated by him, in A Country Mouse. He is under the management of Frank McKee and is now on the Pacific Coast."

AIDA LAWRENCE: "I was never engaged for nor played a 'character part' at any time with For Mother's Sake. The only female character part in the piece, Alzina Pickett, has been successfully played for two seasons by Adelaide Plunket. I was with the company at the beginning of season for ten weeks, playing Mrs. Lucy Pemberton, the lead. Marie Heath was the stellar attraction in the part of Jo Pemberton, Mrs. Pemberton's fourteen-year-old son. When I left the company Mr. Filkins gave me a highly commendatory letter to a brother manager to secure me a desirable engagement. This letter was read by many members of the company. A love of truth and justice always shown by The Mirror convinces me that you will give this communication space."

HARRISON J. WOLFE: "Owing to our Southern bookings being unsatisfactory, I close my season of twenty-five weeks Feb. 22. Have proposition to reproduce Bernard Shaw's Cashel Byron's Profession under title of Love Laughs at Locksmiths, by a New York manager and will arrive in New York soon to possibly close the same."

RALPH STUART: "There is not a word of truth in the reiterated statement that my tour in By Right of Sword has closed, and it evidently emanated from some one seeking to do me a malicious and cowardly wrong by endeavoring to send the impression broadcast that I have closed."

ENGAGEMENTS.

Charleworth Meakins, by Frank L. Perley, for principal part with The Girl and the Bandit, to succeed Fletcher Norton.

Amelia Bingham has secured for Mademoiselle Marni: Frederic De Belleville, Max Freeman, Frazier Coulter, Frederic Teidan, Brandon Hurst, Dore Davidson, Walter Colligan, Sylvia Lynden, Mrs. Maggie Drayer, Amy Lesser, Augusta Greenleaf, and Madge Ryan.

John O. Hewitt, for Edward Terry's London company for tour, after closing Mr. Hewitt will open with his own stock company for the Spring and Summer, the same as last Summer.

Franklin Woodruff's conductors in the coming presentation of John Ermine of the Yellowstone, engaged by manager Frank L. Goodrich, are Julia Booth, Belle Durant, Holt, Charles Bell, Thomas Lawrence, Charles Fullheart, Edmond Helmer, Albert M. Datz, Charles J. Newton, and J. Crileon Elliott.

Madeline Winthrop, by Charles Elliott, to play the lead in Beware of Men.

Sadie Martinot, for Pitt, Pa., Puff, to succeed Alice Fischer, who will appear soon in The School for Husbands.

Clara Belle Jerome, Sally Fisher, and Ida Galt, for Sergeant Brum.

REFLECTIONS.



Photo by Ritchler, Beattie, N. D.

Louis James, the distinguished actor, whose portrait is herewith presented, has been selected by Liebler and Company for the role of Hardcastle in their "all star" production of She Stoops to Conquer, which is to be brought forward at the New Amsterdam Theatre on April 17. Mr. James is appearing this season, with notable success as Jacques in the "all star" cast of The Two Orphans, and will close with that organization at Washington the end of March, to prepare for the other revival. A better selection for the part of Hardcastle could not have been made, for this actor, whose name is associated with the triumphs of the old Daly Theatre, the memorable successes of Booth, Barrett, and that coterie of stars whose standard of acting is approached too rarely these days, will bring to the impersonation his ripened art informed by the true traditions of this delightful old comedy, and is an acquisition which cannot be otherwise than most interesting and artistically valuable. Mr. James enjoys a wide popularity throughout the country, where his annual Shakespearean tours, alone and in conjunction with Frederick Warde, Modjeska, and Kathryn Kidder, have been among the most successful and important of touring attractions, and his return to Broadway, where he has been seen too seldom of late, will be welcomed by many theatregoers who are familiar with his earlier New York successes as well as the present devotees of intelligent acting.

Tilston Bryce, author of In One Hour and So Let It Be, is playing with Gordon and Bennett's Holy City company (Eastern).

Pauline Baxter, through the death of her father, a wealthy safe expert, has inherited \$40,000.

Burton S. Nixon, of the Out of the Fold company, was entertained and given a smoker by the members of his college fraternity, Sigma Alpha Epsilon, at Delaware and Columbus, Ohio, last week.

Louis J. Russell closed The Middleman in Manchester, N. H., last week. He has arranged for all his time next season with Lyceum bureaus.

Esther Mantell is now the prima donna in Buster Brown at the Majestic, having succeeded Emelyn Lackey.

Charles B. Cochran is arranging for the production in America of a melodrama in which the leading character is a gorilla. This unique role will be portrayed by Edward Siliward, who has made a reputation in London and Paris as an impersonator of dumb animals. Mr. Siliward dispenses with the mask usually worn by actors in this peculiar field of stage work, making up his own face for his parts.

For a new theatre at Broadway and Sixty-fourth Street negotiations are said to be well advanced. Felix Isman, of Philadelphia, is said to be identified with the enterprise, but denies it.

In the Allegheny County, Pa., courts recently a decision was handed down denying the suits of George B. Atkinson and William N. Griffith, who had sued Harry Davis, manager of the Avenue Theatre, Pittsburgh, to collect damages for being ejected from the building. The pair had purchased tickets, and not being satisfied with the seats to which they were assigned made a disturbance and were put out of the theatre. They refused to take their money back and entered suit. The court decided that the only thing to which they were entitled was the return of their money.

Louis Hallett, who left New York November last on account of lung trouble, and who at present is in a Denver, Col., sanitarium, writes that he has sufficiently recovered to be able to work, and will join a company playing the rest of the season in Colorado, returning to New York in May.

Billy Walsh will sever his connection with Mittenhal Brothers' Amusement Company at the close of the present season, and will be seen at the head of his own company during the Summer and next season, touring northern New York and Canada and opening the regular season at Pontiac, Mich., early in September. Mrs. Walsh (Leah Starr) will rest during the Summer and join the company in September.

Andrew Mack starts for Australia March 16 under care of Al. Canby, for Rich and Harris and J. C. Williamson.

James A. Bailey, managing director of the Barnum and Bailey Circus, has taken possession of his new \$500,000 home in Mount Vernon. After the opening of the circus season in Madison Square Garden, the latter end of March, and the successful launching of the show on the road, Mr. Bailey will spend a considerable part of his time at Mt. Vernon.

Manager Frank Carlos Griffith has been employing his leisure during the Winter at his cottage in Southern California in writing a novel of the David Harum type. Lengthy portions of it read by two gentlemen connected with Eastern publishing houses have led them to solicit its publication when completed. Its availability for dramatization is pronounced excellent.

It Happened in Nordland, with the entire Lew Fields company, now playing in this city, will be put on for a Summer run in Chicago, beginning May 25.

Anna Plum sailed on La Touraine Feb. 10 with the Metropolitan Operatic Quartette.

Miss Mannheim read Zangwill's Maudie Mary Ann at a musical and dramatic reading given under the auspices of the New York Lodge No. 1, U. O. T. S., at the Strand Theatre, Feb. 24, and was well liked for her powers of varying impersonations.

William E. Ronney closed his season as Bruno Rocco in The Emerald Isle in Philadelphia on Saturday night, and left on Saturday for the all-star cast of The Two Orphans, appearing at the Court de France, and opened on Monday at Vicksburg, Miss.

For a new theatre at Broadway and Sixty-fourth Street negotiations are said to be well advanced. Felix Isman, of Philadelphia, is said to be identified with the enterprise, but denies it.

AT THE THEATRES

Knickerbocker—Love and the Man.
Play in five acts, by H. V. Esmond. Produced Feb. 20.

Gerald Wagoneur, M.P. Forbes Robertson
Lord Gaudinister Ian Robertson
Lord Brandmore Leon Quartermaine
Robert Herridge, M.P. Frank Gilmore
The Hon. Julian Aubert Ernest Cosham
Ivo Kilkey Eric Maturin
Theodore Van Loo Daisiel Heron
Doctor Mitchell H. Beaumont
Weasley Frank Bickley
Servant J. Herbert
Worthington Warburton Gamble
Carruthers Ernest Barton
John A. C. Bird
Lady Gaudinister Kate Rorke
Miss Wagoneur Madge McIntosh
Mrs. Wyndham Wimpole H. M. Fraser
Maid Dora Harker

Regret was keenly felt by the many admirers of Mr. Robertson that the author of When We Were Twenty-One has not given him a part in Love and the Man that is suited to his histrionic powers and high sincerity. The local details of the piece which added to its carrying power in England only hobbled its story for Americans. It has dreary stretches of useless words, and lacks dramatic form and intensity. Its occasional moments of stress were defeated by many inane minutes and such lack of right feeling on the playwright's part that the sympathies of the audiences were quite misled. Humorous relief was rare. The few crumbs of comedy thrown out were snapped up as eagerly as a hungry trout rises to the fly.

Gerald Wagoneur is a member of the House, whose ability makes him the probable successor to the post of Prime Minister. After a long speech he returns home to make other long speeches which show that he is tired of politics and longs for simple domestic affection. Lady Gaudinister has been visiting his sister, and bewailing her loveless and childless twelve years of marriage to an invalid, and is so vocal and heartless that the sympathies start for her unfortunate husband. She touches the hair of the sleeping statesman, and, as the act ends, he wakes in time to exclaim that his longed-for domestic life has begun. The second act shows a card party at Lady Gaudinister's, with her ill husband at whist. His querulous fault finding with his lady partners and his having ordered her twelve-year-old dog to be poisoned because he howled are hardly causes sufficient to make the audience sympathetic with the wife's whining complaints of her hard lot, or her too-evident neglect of an invalid husband. The husband is so well played by the star's brother that he wins admiration for more intellect than the playwright has shown that the statesman possesses. The one dramatic, or interesting, moment of this act is where the politician and the wife weakly confess their love at their first meeting, and are interrupted by the paralytic, who has himself wheeled on to witness the scene he half guesses is in progress. The politician boldly tells him they are going to leave together. The husband quietly expresses every one's satisfaction at his riddance, and is sitting alone, in pitiful abandonment, as the curtain falls.

The third act shows a vegetable garden as scenically artificial and unconvincing as the play. Her ladyship is visiting the hero's sister, and everything is quite moral. The hero even refuses to kiss her. The invalid writes that if she will return he will not cause a scandal. She does so when she learns that staying away means the ruin of her lover's future and the loss of a Prime Minister for England. In the third act the hero is back home, is Prime Minister, and is about to make a speech which will save England from war. His sister brings a request from her ladyship, who is dying, that he come at once. As she has not made it so any one cares much whether she dies or not, and no one cares whether there is a war or not, the hero's throes while he is deciding whether to go and discuss matters again with her or to the House bring little sympathy, and there is no climax enthusiasm, although the scene is remarkably played. In the last act of this not rare and uneventful history the invalid finds them together, and calls the servants to tell them things which would ruin the Prime Minister's career (as happened recently in England), but the excitement causes his sudden death, and the opening of a bright future for the loving couple.

In this act Mr. Robertson was powerful in his defiance of the husband. In fact, he rose above all the chances of a play which was only interesting because of the rare personality and vividness of sincerity which hold even when lesser artists are talking, and much lesser artists had too much talking to do in this very talky piece.

Many of the shortcomings of the play are due to Kate Rorke, who, while technically good in method and all externals, did not vivify Lady Gaudinister. She was maddeningly vocal and artificial. Her ways are those of the skilled artisan, not the artist. She was the shell without that living germ of sympathy which makes a part vitalized.

Ian Robertson was finely malicious and strong in his scenes of spite. Frank Gilmore was thoroughly excellent and finished as the well-bred friend of the Prime Minister, who helps him to help England. Leon Quartermaine was a businesslike secretary, while Ernest Cosham read with an indistinctness most unusual in the well trained English actor. Daisiel Heron made much of a small part with his repose and sincerity. Warburton Gamble was good in a bit. Madge McIntosh played her emotional scenes with feeling, and the dowager of Miss Fraser had just the right touch.

Liberty—The Education of Mr. Pipp.

Comedy in three acts, by Augustus Thomas, founded on the pictures by C. D. Gibson. Produced Feb. 20.

Count Charmarot W. S. St. Clair
Mrs. Pipp Kate Denin Wilson
Ida Janet Beecher
Julia Marion Draughn
Maid Beattie Baldwin
Duc de la Touraine Sam Colt
John Pipp Digby Bell
John Wilkin Robert Warwick
Watson Frank Powell
Herbert Fitzgerald Fred Courtney
Mrs. Firkin Ellenore Carroll
Kirby William Evans
Lady Viola Fitzmaurice Jennie A. Eustace
Baron Hausling C. Jay Williams
Walter Harry L. Lang
Mr. Gray Frank Powell
John Firkin Frederick Reynolds
Madame Edith French
Preceptor of Police William Evans

Digby Bell was heartily welcomed back to his right position as a star Feb. 20 at the Liberty Theatre, where he sheds his genial beams as Pipp and warns the house to its first resemblance of a success. The triple alliance of Thomas, Bell and Gibson is fortunate, and the well-filled houses responded heartily soon after the curtain rose to the delightful sincerity of the American humor of the types disclosed.

Mr. Pipp was once a plain worker in the steel works in Pittsburgh. Now he is plainer and being worked, for he must suffer the petty annoyances of the multimillionaire's sad lot. He had married a girl then whose hair had the perfume of tar, for her father was a ship chandler and dealt in nautical junk. She probably derived her ideal of manners from the domineering captain she saw from behind her father's counter from the way she megaphoned commands over the Pipp deck. Pipp himself is only a meek purser who pays the bills. But he does it with such genuine, manly affection for his loving and lovable daughters, and such typically American courtesy for even the womanhood that abuses that respect, that he wins his American audience instantly. Mrs. Pipp has become dizzy with the altitude of her new position and, losing her head at the attentions of a bogus Count and Duke, issues her orders for an immediate sailing for Europe that her daughters may meet other "legible" members of the nobility and

escape the too evident dangers of marriages with an American business man and an English riding master.

The second act finds them at the English country home of this same riding master. Unknown to Mrs. Pipp, he is a real lord and his mother, Lady Fitzmaurice, is in hearty sympathy with his hopes. The two lovers follow from America. The American is bringing a cheque forged by the Count. Because he is shaved he is mistaken for her ladyship's son by Mrs. Pipp, who still thinks the real son but a menial. A third member of the bogus nobility is introduced and the scene shifts to the courtyard of a small hotel in Paris, and the story to an attempt of the Count to poison Pipp that he may marry the widow, whom he mistakenly thinks responds in the French way. There is a contemporaneous essay to get away with a bunch of diamonds left by a jeweler. When these attacks are foiled by the keen police, Mrs. Pipp's education is complete and she learns the worth of her elderly husband and the young lovers. The too-evident weakness of the play results from the attempt to keep up the strong interest of the first act by the introduction of these melodramatic elements. It is a difficult task to keep up a story and let it "follow the man from Cook's," but this would have been possible if the interest had been maintained in the young people and Pipp. Their love affair is practically ended in the second act, and a new interest is prepared for, which culminates in the last. There is a distinct drop. The dovetailing is not smooth and produces an artificiality of movement which is only saved by high humor of lines and the actor acting of people the audience has grown to like.

The evening was a distinct triumph for Digby Bell, who has a part where his droll personal charm and high skill as a comedian can show in a way to give him a chance to win the keenest sympathy. Frequently could be heard such exclamations as "Isn't he a dear?" which meant that he filled their ideal of the quaint, yet lovable, father and husband. Kate Denin Wilson was the Mrs. Malaprop and tyrannical wife, whose heart was all right, despite her illiteracy. Her French brought shrieks of laughter, and her ripe method as an actress made her characterization notable. Janet Beecher and Marion Draughn had the difficult task of looking like the ideal Gibson girls, and did not disappoint. Janet Beecher had a short emotional scene, and played it with such womanly charm and sincerity the audience regretted it was so short. Jennie A. Eustace was as high bred as the part required of her ladyship, and far more sincere than to be expected from title alone. But this was explained by telling that she, too, was American. Robert Warwick and Fred Courtney were the young lovers, and so good were they that they caught a sympathy with their story in the first act which their author gave them no chance to carry further. W. S. St. Clair was the leader of the plotting villains, with a robust and vigorous portrayal of an unusually typical French villain. Sam Colt and C. Jay Williams were the other villains, in excellent character ways. Frederick Reynolds and Ellenore Carroll played well an up-State Congressman and his wife. William Evans was good as the Sherlock Holmes of the piece, and was ably aided by the gorge of Henry Lang. The setting of the French country lawn, with the castle in the middle distance, deserves especial mention for its artistic charm.

Savoy—Abigail.

Comedy in four acts, by Kellett Chalmers. Produced Feb. 21.

Abigail Stokes Grace George
Sylvia McCann Louise Closser
Theodora Robbins Selene Johnson
Mrs. Gormally Mrs. Hone
Mrs. Mirabel Annie Woods
Mrs. B. Jones Mary Stuart
Miss Van Peck Ruth Benson
Sister Angelica Justine Cutting
Julia Vivian Orden
John Kent Conway Tearle
The Duke of Gadsbrook Joseph Coyne
Featherstone Wilkes Henry Mills
Mr. B. Jones Herbert Rollins
Young Man with Cello Arthur Row
James Willis Martin

If Abigail, the refreshingly simple play in which Grace George is appearing at the Savoy Theatre, does not portray life in New York as a large portion of narrowly circumscribed lives know it, it does give a fairly truthful picture of certain phases of New York life and character, pages of life which are more open to the newspaper man or Bohemian dilettante than to the citizen of quiet life. And if the characters in the play seem at times a bit exaggerated and do not ring quite true it must be remembered that they have the same defects in the Bohemia of real life, a life whose pursuits and modes are apt to breed self-consciousness, egotism and screw-loose "genius."

On the other hand, it often produces such women as Sylvia McCann, the most flesh and blood, if perhaps unusual, woman in the play.

In the first act, which has touches that every person who ever saw the top floor of a New York boarding-house must recognize, Abigail Stokes a pretty, timid girl fresh from straight laced New England life, from which she also brings some of the courage of her ancestors, learns what some of the conditions of city life must be to those who are poor but wish to be independent.

Her rich relatives visit her, with a proposition to make her home with them, but for pride's sake she will have none of them and continues in the boarding-house.

There pops up John Kent, a very usual type of conventionally nice young man, whom she recognizes as having saved her from being run over in the street a few days before. He has a platonic friendship with Sylvia McCann, a level headed young artist who has the room next to Abigail. He calls her "mother," and she returns the kindness by calling him "Booby."

It is in the second act, also in her poor little top floor room, that the demure Abigail, who is already feeling the fascination of the careless artist life around her, gets a blow, disguised in happiness, that sets the wheels of unhappiness revolving for her. She has been on her vacation, and on her return John Kent, fresh violets have been placed on her dressing table each day. In reality they have been put there by Sylvia out of sympathy, although they have been sent by John Kent for Theodora Robbins, a shallow, selfish, but beautiful young music student with whom he is blindly infatuated. In the last bunch of violets Abigail finds three words written on a slip of paper. They make her radiantly happy, and when John Kent comes she tells him so. He has not the courage to tell her the truth.

It is in the studio of the artist, a most artistic bit of stage setting in the third act, that he tells her when they are left alone in a lull of the Bohemian party that is in progress that the words among the violets were meant for another.

Almost on the heels of this declaration, which gave Miss George an availed of opportunity for a good bit of emotional acting in depicting the maidenly shame and grief of Abigail in the midst of a strong love, John Kent sees his infatuation for the statuesque Theodora in its true light and feels real affection for Abigail. In the meantime Raymond Gormally, Abigail's rich cousin, who has fallen a victim to the dark eyes of Sylvia McCann, comes with his mother to tell Abigail of the death of her uncle, who has left her \$12,000,000. It must be said that Miss George's Abigail displayed about as much concern over the financial news as though it were an announcement of dinner. But the affected John far more, for it made him fear to tell her of his new born passion lest the world and the woman should spurn him as a mere fortune hunter. So he takes himself off to South America, there to stay until the last act, when he returns, and Abigail, who has refused a Duke while under the wing of her society lady aunt, accepts him, and is happy with the man of her heart's desire at last.

Miss George has a simple and sincerely unaffected method, which is particularly suited to such a role as that of Abigail. She won much applause and numerous curtain-calls. The author of the play, a newspaper man, was also compelled to make a speech of thanks. Louise Closser gave an excellent performance as Sylvia McCann.

Cann. Others in the cast who did satisfying work were Annie Woods, Arthur Forrest, and Joseph Coyne.

Princess—Who Goes There?

Farce in three acts by H. A. Du Souchet. Produced Feb. 20.

Mrs. Hadley Harriet Neville
James Dobson Wallace Hopper
Billy Simpson C. Alexander Taylor
Jimmie Ryan Charles W. Spear
Julia Smedley Gertrude Swiggett
Lieutenant Charles Upton Hale Norcross
Lieutenant Fred Enright Sidney Irving
Lieutenant George Washington Newman
Grace Wilson Florence Rockwell
Gertrude Stewart Marion Ruckert
John Wilson Thomas M. Hunter
William Barnaby Edward W. Warren
Kate Dexter Minnie Allen
Tom Wheeler Louis Peters

The large audience who went to the Princess Feb. 20, the opening night of the new farce, by the author of My Friend from India and The Man from Mexico, expecting the author would make things happen, were not disappointed. They did happen, much to the delight of the laughing audience. To attempt to retell the rapidly following situations would be like trying to count the shots of a buzzing machine gun. It was a military play. Perhaps that accounts for the rapid firing.

An ordinary playwright has his hands and head full trying to drive even four lovers through the gate that leads to the long lovers' lane of matrimony. Mr. Du Souchet handles ten, like the ring expert he is, and brings them to the last curtain in a gallop.

Close to the camp of a volunteer regiment, about to start for Cuba, is a boarding-house kept by Mrs. Hadley, the attractive widow of a sea captain. Lieutenant Newman obtains leave of absence to go to New York, but hides in a room at Mrs. Hadley's to await his fiancée, and marry her before he is ordered to war. Two of his brother officers risk court-martial and leave their regiment to meet their sweethearts at the same place. A country girl has agreed to meet her Tommy in that house also, and for the same purpose. The lieutenants discover Newman, and make him promise to aid them. This he does by telling the girl's father and guardian, when they appear successively, that each girl is married to him, even the country maid is palmed off as his wife, to the horror of her fiancé and Newman's own fiancée, who arrives to further tangle the many complications. Those in authority swear out warrants for the girls, and the soldiers come to arrest Newman. The comedy constable is caught in a hollow sofa, and Tommy is caught in the trap set for Newman, who dresses himself as an old maid "from Biddeford, Maine," and succeeds in untangling the many twisted threads just in time for the audience to keep engagements for after-theatre suppers.

The slap dash method chosen for the interpretation is too noisy to please the better class of audiences, but suits best the many impossibilities of the plot, and the rapid-fire style of the dialogue. Mr. Perkins has done much better work than this, but is seen to excellent advantage, and was well liked by his audience. The capital drollery of the first act's construction set a pace no playmaker could keep. The other acts suffered severely from this too early climax of tempo and excellence. It is but artificial nonsense made to cause laughs, but the treatment caused it to seem more artificial and nonsensical.

Minnie Allen was excellent as the troubled fiancée, and pretty enough to make even a selfish lieutenant find the courage to propose. Florence Rockwell played well and did a capital scene of simulated tears capably. Marion Ruckert was dainty and pretty. The bit of Gertrude Swiggett in a different class of house was repeated on Broadway, and should encourage all those who are ambitious, to even more sincere and genuine work. Harriet Neville was pleasing as the widow. The country constable of Wallace Hopper caused continuous merriment. Hale Norcross and Sidney Irving were handsome and dashing as the brother officers. Thomas M. Hunter and Edward Warren played thankless parts in a way to make the audience thankful they had been selected for them.

Hudson—Yeats' Plays.

THE LAND OF HEART'S DESIRE.

One-act play by William Butler Yeats. Revived Feb. 21.

Father Hart Willard McKegney
Maureen Bruin Caryl Gillin
Bridget Bruin Caroline Newcombe
Shawn Bruin P. J. Kelly
A Fairy Child Edith Speare
Maire Margaret Wycherly

At a matinee performance at the Hudson Theatre on Feb. 21, Margaret Wycherly presented to an audience which was eminently fitted to the character of the plays, being composed mainly of literary and theatrical folk, three one-act plays written by the Irish poet, William Butler Yeats. They were The Land of Heart's Desire, Cathleen Ni Houlihan and The Hour Glass, a Morality. They were well staged and costumed as to correctness of detail, Miss Wycherly endeavoring to follow closely the play productions which have been made by the Irish National Theatre Society, under Mr. Yeats' personal direction. The two first named plays are not new in New York, having been presented in 1904 at Wallack's Theatre and the Carnegie Lyceum.

Miss Wycherly, a young and clever actress, who would be wise to turn her talent to something in which the great general public would most of necessity make up the average audience in New York would have a healthy and lasting desire to see her, is also not well known in the metropolis. She would be likely to be still less so should she continue in the neutral, mystical type of drama presented on Wednesday. Those plays were pictures, and good ones of a sort, but they did not reveal real life as it is lived. For the elect intellectual they may be a feast; for those who hear the sounds of everyday life continually around them the fairy legends and sad morality pictures are apt to pall, especially when given three in a row.

In The Land of Heart's Desire, perhaps in its motive the most human of the three plays, Miss Wycherly gave a touching portrayal of Maire, the young Irish bride, whose life in its conditions is so hard that she is willing, when the fairies on May eve come to steal away her soul to The Land of Heart's Desire. Miss Wycherly has a voice of pathos and a most expressive face. Edith Speare seemed the real fairy child of the legend. Willard McKegney was good as Father Hart, the curman whose power was not equal to that of the fairies.

CATHLEEN NI HOULIHAN.

One-act play by Yeats. Revived Feb. 21.

Peter Gillane Willard McKegney
Michael Caryl Gillin
Patrick P. J. Kelly
Bridget Caroline Newcombe
Della Cahel Adelaide Alexander
Cathleen Ni Houlihan Margaret Wycherly

In this play Miss Wycherly appeared in an entirely different sort of role, that of an old hag in the play typical of Ireland, wandering alone and shorn of her youth and power, and looking for help from youthful patriots. She showed good dramatic power in this, but her voice was still the speaking voice of youth. P. J. Kelly was convincing as Michael, the Irish lad, who gave up bride and home on the eve of his wedding day to fight for suffering Ireland. Willard McKegney and Caroline Newcombe were a typical couple of Irish peasants as Peter Gillane, the father of Michael, and Bridget, his wife.

THE HOUR GLASS: A MORALITY.

One-act play by Yeats. Produced Feb. 21.

A Wise Man Caryl Gillin
His Wife Caroline Newcombe
Students P. J. Kelly
An Angel Adelaide Alexander
Telroe Margaret Wycherly

The scene of this third picture was the school room of a wise man, who lived long ago in Ire-

land. The abstractedly interesting gist of the play runs in this wise: A Wise Man, having convinced all the world that the material is the only truth, that one can believe only what one can see and feel, is visited by the Angel of God, who tells him that he must die within the hour because he has aroused the anger of the angels who guard the threshold of heaven. He pleads for mercy and is finally given one hope of ultimate pardon: If within the running of the sands through the hour glass he can find in the world one who still believes in Heaven and Hell, he will ultimately come to the Kingdom of Heaven. The Wise Man therefore calls his pupils and tries to make them understand that he has filled their minds with false teachings. They laugh at him; he calls to his wife, but she, too, has had her faith shattered by the sophistries of her husband. The Wise Man appeals to every one, but can find none who has faith. Finally Telroe, the Fool, tells him that he knows there are angels, because he has seen them many times. Then the Wise Man dies and his soul is carried away by the Angel.

In doublet and hose Miss Wycherly made a most attractive picture as Telroe, the simple fool. The Angel, in flaming red, suggested in if one did his best to be devotional, a figure in a cathedral window. The other characters seemed colorless by contrast.

Miss Wycherly will be seen again at a matinee performance to-day (Tuesday) and another on March 3, at the Hudson Theatre, in the same plays. It is possible that Miss Wycherly will also produce Yeats' four-act drama, The Countess Cathleen, in the near future.

Murray Hill—How He Won Her.

Three-act musical comedy-drama, by Joseph Le Brandt. Produced Feb. 20.

Tom Walton Billy (Single) Clifford
Samuel Walton John F. Bolger
Charles Stone Fred Grant
Jack Clark John Howe
Sandy White Charles Gano
George Washington White Spoder Johnson
Mike James Garen
Professor Wiggins John Williams
Policeman George Daniels
Skip Albert Harvare
Phoebe Hemingway Cornelia Hunter
Madame Durand Barbara Douglass
Mabel Marvin Jennie Austin
Jessie Marvin Clara Austin
Daisie Amy Dodge
Maizie Lillian Goldsmith
Hazle Florence Fields
Lazle Helen La Salle
Fazle Grace Seasier
Grazie Harriet Slinger
Jessie Estelle Silvera
Tessie May Leonard
Beattie Amy Stone
Flora May Bateman
Dora Jessamine
Mora Jessie Golden

Billy (Single) Clifford, late of vaudeville note, appeared in a somewhat remarkable jumble of melodrama, songs and vaudeville specialties under the title of How He Won Her, at the Murray Hill Theatre on Feb. 20, to large matinee and evening audiences. The star appeared in the congenial role of Tom Walton, a Broadway chappie, who comes home from college (from which he has been expelled) and invades the office of his father, a Wall Street broker, with a long string of chorus girls, the Joy Sisters (who, by the way, are simple and look well enough, but should be forbidden to sing), and promptly falls in love with "Her," whom he finally wins, the stony daughter in his father's office, the reduced daughter of his father's former partner and the most winsome lass in the whole collection. The young man arrives in time to scent the trouble, which centers around one Charles Stone, the junior partner of the firm. He has used the money of Walton, senior, and clients, in "bucketing" operations and is on the verge of discovery and ruin. He discovers, through opening a letter to the elder Walton, that a gold mine, the Big Bonanza in Colorado, the stock in which has been supposed to be worthless and of which the firm holds a vast amount, has been found to be fabulously rich in gold. He makes up his mind to steal the stock from the office safe, have it transferred to some one else, sell it, and decamp with the proceeds. He succeeds in making Madame Durand, an adventuress whose money he has lost, his accomplice, and also Jack Clark, who arrives from the West with corroboration of the news of the mine's richness, by promising them riches untold. Tom Walton, through the pretty stenographer, Phoebe Hemingway, and Sandy White, his father's negro servant, finds out Stone's villainous intention, and gives his whole attention to following them. The elder Walton is stricken with partial paralysis on the news of the firm's nearness to ruin, and is unable to tell Tom of the value of the mine and of Stone's expected villainy.

In the second act, which has one or two pretty choruses by girls clad as children and bathers, Tom Walton does a little detective work on his own account by exchanging garbs with a fortune-telling fakir. He tells the fortunes of the sweetheart, and boldly tells her the name of the man she loves, of Stone and Madame Durand, and after finding out their plans, reveals himself to them as the man who will foil them.

The third act is in the Criterion Hotel office, Atlantic City, and has some novel stage effects. Stone is informed by Tom that the package which he has safely secreted in the care of his Western accomplice, now the hotel proprietor, is not the Big Bonanza stock, but merely old newspapers. A convenient officer appears and arrests Stone. Tom's father appears and give his blessing on his winning of the pretty stenographer, Howe, Gano and Johnson, do a good musical specialty in this act, and Billy Clifford won repeated encores in several songs. Cornelia Hunter was very attractive as Phoebe Hemingway and Barbara Douglass was a vigorous adventuress. The Austin Sisters were irrepressible as Mabel and Jessie, the elder Walton's nieces. Fred Grant played the William Stone in a nicely calculating style, and Charles Gano gave a good characterization in the role of the negro servant. The rest of the cast call for no special mention. The attraction for this week is the Royal Lilliputians in Sinbad.

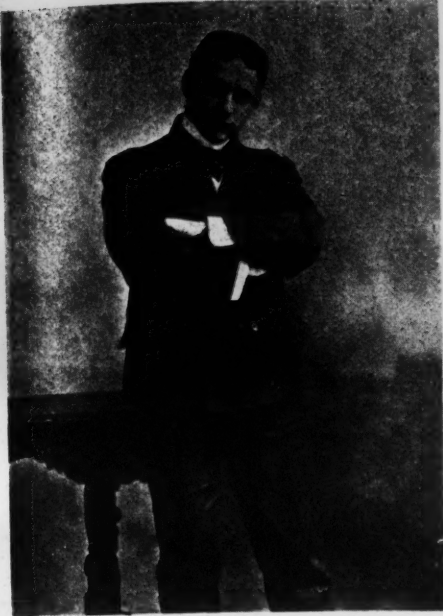
Fourteenth Street—Nobody's Darling

Melodrama in four acts, by Hal Reid. Produced Feb. 20.

William Wallace Arthur De Voy
Hugh McAllan Dudley Farnworth
John Payne Thomas Sanford
Mason Payne Theodore Kehrwald
Pietro Mallachi Bruce Richardson
Rastus White James Melbourne
Rev. James Haney Helena Howell
Mary McMillan Virginia Codd
Senerieta Lola Montanes Made C. Westbrook
Annie Hetherington Leona Remonde
Mother Mallachi Agnes Carlton
Beattie Atkinson Daisy Stange
Ella

What the programme described as a play of "hearts and souls" had its first presentation in this city last week at the Fourteenth Street Theatre. It is called Nobody's Darling, and was written by Hal Reid. Nobody's Darling is a wail, who works in a cordage factory. She is about ten years of age, and had been found by an Italian woman on a heap of cinders outside the factory door. Whatever wages she gets are taken by the Italian woman, who abuses her dreadfully. It turns out that Ella is the illegitimate daughter of Mary McMillan, a "fallen leaf," and Mason Payne, a villain of the deepest dye, who is a stepson of John Payne, the owner of the factory. Mary begs her seducer to marry her, but he spurns her in the usual way, and makes the customary efforts to be assisted by put to death. In this affair he is aided by Pietro Mallachi, a son of the Italian woman. The Italian abducts Mary and takes her to the Death Pit, under the East River. The wail, and Pit has a spout connected with the river, and after the most dreadful tortures Mary is tied to a post, is left to drown. Of course "Nobody's Darling" and Mary's father arrive in the nick of time and save her from a horrible death. The two villains, undaunted by the failure of their plan, conspire to burn down the factory while the owner and William Wallace are in the office making some changes in the old man's

WALDEN PYRE.



Walden Pyre, whose engagement with the Ada Rehan company will terminate in March, is forming a company for a Spring tour of the Middle West in a modern play adapted by himself. Mr. Pyre's reputation in the Middle States is well established as a result of several tours he has made with high-class productions. At the close of his engagement with the Rehan-Skinner combination last season Mr. Pyre played a successful summer season of twelve weeks, appearing as Prince Karl in the play made famous by Mr. Mansfield.

will. "Nobody's Darling" is on hand, of course, and breaks down the door in time to save the lives of the intended victims, just as the factory building is being licked up by the latest invention in stereopticon flames. In the last act the villagers drag Mason Payne to a tree in front of old Payne's mansion, and are about to string him up, when Mary intercedes for him. After some urging he agrees to marry Mary, so that "Nobody's Darling" shall be legitimized, and just as the happy minister has pronounced them man and wife Serrita Montano, one of the villain's many victims, whom he has blinded with vitriol in a previous scene, rushes in and stilettes him to death. "Nobody's Darling" has saved a box containing a valuable model belonging to Wallace, and the prospects look very bright for everybody as the curtain falls.

Mr. Reid has laid on the agony very thick in this play. The villain is one of the blackest painted, and he was guilty of many things not mentioned in the above outline of the plot. The play is conventional in every way, but it will suit the people who are fond of melodramatic thrills.

Helena Collier as Mary stood out from the rest of the cast like a first-water diamond in a heap of ordinary pebbles. She has a wholesome appearance, and played with quiet force that was admirable. Daisy Stampe was "Nobody's Darling," and she was as fresh and slangy and "cute" as the most exacting gallery god could wish. Virginia Howell gave a rather strong performance as the Spanish girl, Lea Remonde displayed a good dialect as the Italian woman, and Theodore Kehrwald was equally good as the assistant villain. Robert Sanford was roundly hissed, which proved that his villainy hit the mark. Maude C. Westbrook was exceedingly amateurish as Anne Hetherington. A good character sketch of an old Scotchman was given by Dudley Farnworth. Bruce Richardson and Agnes Carlton furnished the comedy as a colored couple. The production, made by Sullivan, Harris and Woods, was excellent. This week's attraction is Across the Pacific.

Yorkville—The Sign of the Four.

The Yorkville Stock company, for their fourth week at their Eighty-sixth Street house, appeared in Charles P. Rice's play, The Sign of the Four. Mr. Walling gave a clean cut characterization of Sherlock Holmes, and looked the part. Miss Sutherland had little to do as Mary Morson, but did that little with her accustomed ease. Individual hits were made by Milt Dawson, Robert Cummings, Walt Whitman, Harry Cowan, Lorraine Hollis, and Alice Derby. Others in the cast were Frank Tiernan, James Cooper, William Barwald, Herbert Avery, Herbert Colby, Effie Bond, and Maye Louise Aigen.

Windsor—For Fame and Fortune.

Melodrama by Hal Reid. Produced Feb. 20.

Terry McGovern Terry McGovern
Grace Wilson Mrs. Terry McGovern
Henry Hutchinson Walter Horton
Helen Bryson Anita Zorn
Mrs. Ellen McGovern Nellie Maskell
Pony Mike Hennessy
Heine Schwartzkopf Charles Gracie
James Kearney Bruce Reynolds
Sam H. Harris Sidney Lee
Pedlar Palmer Johnnie Burdick
Joe Humphreys Fred Backus
Dr. Ordway Sam Haverly
"Grasshopper" Smith Queenie Phillips

Down at the Windsor Theatre the audiences are nightly hurrahing for Terry McGovern as he fights his way through four acts of whirlwind melodrama. He fights better than he can act, so there is a fight in every act, and Terry comes off the hero every time.

The play begins at the dock of a lumber yard in Brooklyn, with the river running by and New York in the distance. Terry is the stencil boy at the yard. Along comes Henry Hutchinson, a man of the town, who has killed his wife and whose child, deserted by him, is now a little wail of the wharves, known as "Grasshopper." Smith. Hutchinson also has learned that efforts are being made to find Terry McGovern's sweetheart, Grace Wilson, that she may receive a fortune left her in England. He plans to kill his deserted child, get his first wife's money, induce Grace Wilson to become his wife, if possible, then murder her with the assistance of Helen Bryson, an unscrupulous woman who is in his power, and whom he will then take to England and present as Grace Wilson, the heiress to the fortune. But the real Grace Wilson spurns him at once and accepts Terry, whose big-hearted mother has also given the little "Grasshopper" Smith a home. The bad woman of the play comes along and pushes the child off the dock. Terry appears in the nick of time, knocks the wicked ones right and left, jumps overboard and saves the child.

Next Terry is matched to fight Pedlar Palmer, the champion of England, and every one bets on him. His mother is having the time of her life between the attentions of Heine Schwartzkopf, a German baker, and James Reagan, the lumber yard boss. Their love-making supplies the rough-and-tumble comedy of the piece.

In the meantime the bad woman has won the sympathy of Grace Wilson, now Terry's wife. Terry's wife a glass of drugged wine to drink the health of the new McGovern baby, but she is followed by the tiny "Grasshopper" Smith, who has been concealed behind the cradle. The bad man also comes to steal the child, but is laid out by Terry's ready fist.

The third act fairly bristles and blazes with thrills. The bad man gets in Terry's training quarters, rips open the big "medicine" ball which Terry and his trainer exercise with, snugly hides about half a pound of dynamite in the ball, and then retires happy in the belief that

"Terry is a dead one." Terry does as he is expected to as far as allowing the ball to be thrown at him by his trainer, but by some good fortune he dodges and the ball goes through the open window and explodes outside. Meantime the wicked Henry H. and his woman accomplice have drugged Terry's wife and child, and with Henry's child, the little "Grasshopper," have them secured in the grewsome basement of an abandoned East River boat house. Here they are going to quietly drop them into the rushing river below. Henry orders Terry's wife to sign a paper turning over to him her fortune and acknowledging a lot of dreadful things. She refuses, and he is about to cut her child in pieces when Terry's fist comes through the window. There are screams and pistol shots galore, and the gallery yells as the curtain descends. The last act is in the arena for Terry's fight with the English champion. The bad woman tries to inject chloral into Terry's wife's arm as she goes to see the fight. She is arrested in the attempt and sent to prison. Henry H. is desperate and attempts to shoot Terry when his back is turned in the ring. He, too, gets his deserts. Terry wins the fight and his mother gets back the \$2,000, her savings of years, which she had bet on her doughty son.

Terry McGovern goes through the play as though he enjoyed it, and he pleases his auditors. Mrs. Terry McGovern fills the part of Grace Wilson acceptably. It would be hard to find two more villainous people than Helen Bryson and Henry Hutchinson as played by Anita Zorn and Walter Horton. Nellie Maskell was excellent as Terry's mother, Mrs. Ellen McGovern. Queenie Phillips was a capable and attractive little "Grasshopper" Smith. Charles Gracie and Lew Reynolds created many laughs as Heine Schwartzkopf and James Reagan. This week's attraction is McFadden's Flats.

Garrick—Stanhope-Wheatcroft Matinee.

The students of the Stanhope-Wheatcroft Dramatic School gave a pleasing performance at their second matinee of the season at the Garrick Theatre on Feb. 24, when they appeared before a large audience in four one-act plays, of which the first, A Bachelor's Wife, a comedy by Alice Yates Grant, was the only one that had been presented before in New York. This was the cast:

Hele Alice Ramsdell
Sophia Juliet Lear
Margaret Effie Pearson
Archibald Vernon H. Bonner Keel
Mary Grace Berthe Knutvold
Myrtle Grace Blanche Bloom
Maude Grace Genevieve Baird

H. Bonner Keel has ability as a comedian, which he used to good effect as Archibald Vernon, the young man who could find no one to have him because a fair girl palmist had told him that his first wife "would be horrid and die in six months." He proposed to every one he met, and at last won a girl who had not heard the palm reader's prediction. This brave girl was Hele, prettily played by Alice Ramsdell. The five girls who filled out the cast played naturally and with an ease and lack of staginess which marked the work of the students in each play given.

The second play was The Devil's Wooling, a comedietta by Florence G. Ruthven, presented by the following cast:

Mary Lansing Norma Grayson
Lou Lansing Lorraine Ewing
Ralph Turner Stanhope Wheatcroft
Mephisto R. W. Curt

The little piece which admitted of some good dramatic work had for its principal characters two sisters, one a little Puritan, who repels people and makes herself unhappy by her strictness; the other a gay butterfly, who thinks pleasure one of the chief aims in life. They both care for the one man, Ralph Turner, but he on the surface is more attracted by Lou, the maid of gayety. He invites her to go to a dance, as he has made a wager to bring the prettiest girl there. She accepts, and Mary, the demure, decides not to go because nobody expects a quiet "Miss Prim" like her to do so. While she sits before the fire commiserating herself Mephisto appears, and shows her what she is missing, tells her she is not true to herself, and touches her vanity by telling her that with a little more interest in pleasure and attention to her good points she can be more beautiful and attractive than many others. He disappears, and she rises from her day dream to take his advice. When her sister comes she finds Mary in white and a rose in her hair, and when Ralph arrives he is so struck by her beauty that he turns his allegiance to her and carries her off in triumph to the ball.

Norma Grayson appeared as Mary Lansing, and was clever in the part. She won three curtain-calls. Lorraine Ewing looked very chic as the sprightly Lou and did some exceedingly graceful dancing. Stanhope Wheatcroft made his first public appearance on the stage as Ralph Turner, and played the part in a very manly and engaging way. This young gentleman, who is not yet seventeen years old, has just been engaged by Frank McKee for Mary Manning's company. He will begin at the bottom of the ladder and continue his studies at the school. R. W. Curt was a sufficiently sinister Mephisto.

The third play was When the Wheels Run Down, by Maude M. Rogers, with the following cast:

Miss Lavinia Norma Grayson
Miss Priscilla Irmgard Manning
Kate Gretchen Dale

It was a dainty sketch of two maiden sisters, the one past romance, the other still in the shadow of the one that had been denied her. A sprightly maid who has a love affair with a postman, who is the means of bringing a letter which heralds the return to the younger sister of a lover of fifteen years before, helps to tell the pretty little story. In this the Misses Norma Grayson and Irmgard Manning cleverly sketched the two sisters, and Gretchen Dale was a coy and pretty maid.

The last offering was The Picture Hat, a farce by Llewellyn G. Humphreys. The story hinged upon a bill for a picture hat, which a young bride of two months found in her husband's pocket, and he tells her that the hat was ordered by his uncle for his aunt. In reality the husband had ordered it for Mlle. Celeste, a French dancer, whose hat he had sat upon at a bachelor dinner before his marriage. His efforts to keep the truth, which comes out in the end, from his wife lead to most amusing complications. H. Bonner Keel and Ethel Craig Knowles were excellent as the young couple in the case, and Albert Nettleton played well in the character part of the uncle. The entire cast was as follows:

Sir Fulke Halliwell Albert Nettleton
Cecil Warrington H. Bonner Keel
Lady Angelica Halliwell Pearl Morton
Mrs. Cecil Warrington Ethel Craig Knowles
"The Mater" Anna Elliott
Mulholland L. Harry Hoag

Empire—American Academy Matinee.

For its matinee, Feb. 23, with members of the senior class, the American Academy of the Dramatic Arts produced two plays. The first, in two acts, called A Marriage, was written by Björnsterne Björnson and translated by Grace Isabel Colbron. The cast was:

The Magistrate Paul A. Tharp
His Wife Berna Reinhardt
Laura Katherine Keppell
Axel Almas Pierre Peltier
Maurice Louise Coleman
A Butler Albert W. Meyer
A Maid Genevieve Karfukine

This play is an interesting study of the development of a girl from parental affection to widely love, but is more an analysis than a drama. In many ways it shows the keen insight and sympathy which have made its author of worldwide reputation; a reputation won more by his reading forms than his acting creations. His works lack that half of drama which is built in the mind and feelings of his audiences. The translation might have been improved by more colloquial English and blue pencil. The first act reveals that the girl bride is

more influenced by her love for her parents than her love for her husband. Her refusal to go to a ball unless her mother goes, too, shows the husband that his only hope of developing a womanly character from her too girlish ideas is by her ceasing to live under the parental roof, and inducing her to create a home of their own. He insists that she leave and brave the storm caused by his sensible demand. The second act shows them, a year later, in the new house he has furnished just as was her childhood home. The bud of her widely love is still unopened. Aided by her sister, who loves the husband, she begins to feel, at first through jealousy. When the parents come for a visit the husband lies like a man and tells them how he won his wife. He acts the scene so sincerely she responds, and begs the sister to go with the old folks, as she really prefers to stay with her husband.

This last scene was played with a touch of fine feeling by Almas Pierre Peltier, who was the husband. The girlish wife was portrayed in a girlish way by Katherine Keppell. Louise Coleman gave definite meaning to a shadow drawn sister, and read her lines with a delightful enunciation and carried herself with well bred distinction. Berna Reinhardt showed motherly love and family pride delightfully. Paul A. Tharp was excellent as the father, and showed artistic skill in indicating many and varied emotions. The principal part to an excellent representation was a frequent lack of that sense of proportion suited to the size of a large house. It was as if they had rehearsed too much in small rooms, and did not know how to make their words carry.

The Kings Comedians, a drama in three acts, translated from the German of von Wartenstein, by Grace Isabel Colbron, was also given with the following cast:

Armand C. Maclean Savage
Gaspard Didier John G. Fee
Maurice Bernard Almas Pierre Peltier
Francois Bourdieu W. H. Quinn
Urban Sanson Siegfried Soltyz
Claude Albert W. Meyer
Thibaud M. J. C. Briggs
Adjutant of the Governor David T. Arrel
Adjutant of the Duke Edward Hemmer
Servant Willard D. Howe
Monon Vallier Mary Agnes Hamilton

This is a more conventionally constructed and popularly effective piece, but of little worth in the literature of the drama. It is a story of 1806, and the intrigues of the green room of the Comédie Française. The petted idol of the Comédie is Maurice Bernard, the son of Monon Vallier. When he is refused he does not take it like a man, but for revenge, pretends to be ill when the actress is to play before Napoleon. For her everything depends upon this playing, as she has arranged to plead before the Emperor for the life of her brother—who has been condemned to death—if His Majesty is pleased with her acting. A young actor, Urban Sanson, takes the part at a moment's notice, saving the play and the brother of the woman he loves, but dying in the moment of his triumph.

The piece, as a whole, was very well played. It has action enough to give the students plenty to do and they did that plenty well. Remarkable promise was shown by the work of M. J. C. Briggs as the secretary of the Duke, who is playing the spy for Bernard. He had but a few lines, but he made them so telling in effect, with clear-cut definiteness of conception of his character, landing every look and movement of what he was playing, that his skill seemed that of a veteran. The emotional work of Mary Agnes Hamilton was excellent and showed more feeling than was to be expected from her pretty Lady Babbie comedy in other parts. Siegfried Soltyz had just the sympathetic quality of voice for the ambitious genius with the weak chest, who dies in the effort of creating the part to which he had hardly dared aspire. His characterization had much that was poetic and fine. John G. Fee made his concealed leading man properly disliked. The Duke of C. Maclean Savage had the repose and suitable dignity of authority. The others filled in small bits cleverly and made an interesting and really pleasing picture that reflected a picturesque spirit of the time of the reign of classicism in the Comédie Française, and with that human touch that is common to all periods. There were noticeable improvements in most of the make-ups and pronunciations, especially that of the French words, all of which helped much towards the highly pleasant entertainment and impression of the afternoon.

Metropolis—The Watch on the Rhine.

Play in Four Acts, by Sydney Ellis. Produced Feb. 20, 1905.

Metz Strobel Al. H. Wilson
Count von Beckman Ross O'Neal
Louis von Beckman George A. Wright
Old Fireball Harry H. Fisher
Ulrich Stelnway H. H. Greene
Watson Dobbs A. T. Holstein
Baron von Strange H. C. Haddock
Driver of Coach Myles Mohr
First Officer Tom Wayland
Second Officer L. H. Mast
Norma Stelnway Rollida Balabridge
Telka Gregory Maude Hendrix
Baroness von Menger Aurelle Durand
Little Dorothy Little Miss Olive

That popular singing comedian, Al. H. Wilson, appeared at the Metropolis last week in The Watch on the Rhine, attracting large business. His mellow voice and droll German-American dialect were used to good advantage. He was pleasing for his unacted manner and ever ready fund of crisp and natural humor. He appears as Metz Strobel, a young diplomat, who revisits Germany on a mission after many years' stay in America. As a boy he had been abducted from his relatives and lost all recollections of his home. In the interval his father has died, but his mother is still hoping to recover her son. In his journey to Berlin he stops at his boyhood's home and meets his mother. Neither recognizes the other at first, but, after foiling the plots of some villains, the recognition of his old-time surroundings helped by familiar songs leads him to the discovery. The cast was a fair one, and did good work. This week Ralph Stuart in By Right of Sword.

Third Avenue—On the Suwanee River.

On the Suwanee River, with its four picturesque scenes and intense moments, is being presented at the Third Avenue W. E. Sterling is responsible for the play. George H. Nicolai presents the company, and W. A. Clark and Ethel Dunbar play the leading roles. Clever specialties are introduced by Laura Bennett, Roy Montgomery and the Clover Leaf Quartette, consisting of George R. Reese, D. F. Frazier, Samuel Baker and M. T. Hallogo. Harrison Stedman, Lawrence Atkinson, Theodore T. Rook and Cecilia Griffith complete the cast.

West End—The Lost Boy.

The Lost Boy, with Edward Blondell as the star, and under the management of Weber and Rush, is the attraction this week at the West End Theatre. This attraction was reviewed in The Mirror of Feb. 11, on the occasion of its engagement at the Murray Hill Theatre. It is an amusing piece of its class, and no doubt will please West End patrons.

At Other Playhouses.

LEW FIELDS.—A new Indian song was sung, and several other changes were made in It Happened in Nordland last week, making the entertainment more attractive than ever. The one hundredth performance will occur on March 6, when Victor Herbert will lead an augmented orchestra in a new composition of his own.

WEBER MUSIC HALL.—Higglely Piggledy and The College Widower have only a few more weeks to stay in town, as arrangements have been made for a road tour, beginning in the latter part of March and extending well into the Summer.

NEW YORK.—Wright Lorimer returned to New York, Feb. 20, to play a return engagement

in The Shepherd King, which he produced at the Knickerbocker Theatre on April 5. He was greeted by a large and enthusiastic audience which indorsed the hearty approval of his interpretation of David has received in Boston, Brooklyn, Baltimore, and other cities. There are a few changes in the play which have tended to strengthen it and make it even more interesting than before, but the cast remains practically the same. Mr. Lorimer brought the same earnestness of the conscientious artist to the interpretation of The Shepherd King, and the setting was as gorgeously effective as ever. Mr. Lorimer will give a special matinee performance to-day (Tuesday) for the benefit of the Asylum for Orphans and Destitute Children, conducted by the Sisters of the Sacred Heart at Port Washington Road and 190th Street.

MURRAY HILL.—The Lilliputians appear here this week in Sinbad.

WALLACK'S.—The Yankee Consul is in its last week here, and will be succeeded next Monday by Amelia Bingham in Mile. Maru.

NEW AMSTERDAM.—Humpty Dumpty on Monday will give way to Ellis Jeffreys in The Prince Consort.

BROADWAY.—Fritz Scheff will appear here in Boccaccio on Wednesday evening.

ACADEMY.—Blanche Bates in The Darling of the Gods will succeed Miss Crosman at this house next week.

HARLEM OPERA HOUSE.—May Irwin is the attraction in Mrs. Black Is Back.

FOURTEENTH STREET.—Across the Pacific is the bill this week.

STAR.—Cohen's Luck, with Joe Welch, is the offering.

IRVING PLACE.—Ferdinand Bonn, the well-known German actor, who has for the last four seasons become a favorite with the patrons of Mr. Conried's theatre, has returned here and reopened his star engagement last night (Monday) in Erkmann-Chatrian's Freund Fritz, in which he impersonates the character of David Sichel. On board the Kaiser Wilhelm der Grosse Herr Rudolf Christians, from the Schauspielhaus in Berlin, is expected to arrive, and so Mr. Conried intends to offer a revival of Zapfenstreich (Taps), with Bonn, Christians, and Walden, in the very near future.

BROADWAY.—The Broadway Theatre is closed for rehearsal until Wednesday night, when Fritz Scheff appears for the first time in Boccaccio.

MANHATTAN.—Mrs. Fiske and the Manhattan company are nearing their one hundredth performance of Leah Kleschna, and the popularity of this play shows no abatement. Richter's Wife, a drama by Julie Herne, produced here on Feb. 27, will be reviewed next week.

METROPOLIS.—By Right of Sword, with Ralph Stuart in his original role, is the attraction this week. Mr. Stuart will no doubt repeat his success at downtown theatres.

BERKELEY LYCEUM.—At the Threshold, I Pagliacci, and The System of Dr. Torr, by Frank Keenan and company, will be renewed next week.

THE STOCK COMPANIES.

James R. Stockdale and Geraldine Russell opened with The Avenue stock company, Pittsburgh, Pa., Feb. 13, Mr. Stockdale for characters and Miss Russell for juveniles. The company is under the management of Harry Davis and will produce melodramas. The opening play was Jim Bludso.

Lillian Kingsbury, of Robert Mantell's company, has been specially engaged to play Emilia in Othello, and Mary Talbot in The Dagger and the Cross, with the Harry Davis stock company in Pittsburgh during Mr. Mantell's stock starring engagement at the Alvin Theatre.

CURRENT AMUSEMENTS.

Week ending March 4.

ACADEMY OF MUSIC—Henrietta Crossman in Sweet Kitty Bellairs—4th week—26 to 33 times.
AERIAL GARDENS—Closed.
AMERICAN—The Confessions of a Wife.
BELASCO—Mrs. Leslie Carter in Adrea—8th week—50 to 56 times.
BERKELEY LYCEUM—Frank Keenan in At the Threshold, Strolling Plays, and The System of Dr. Torr—1st week—1 to 8 times each.
BIJOU—David Wardell in The Music Master—112 times, plus 8th week—54 to 60 times.
BROADWAY—Fritz Scheff in Boccaccio, commencing March 1—1 to 5 times.
CARNegie HALL—Musical Entertainments.
CASINO—Closed by fire.
CIRCLE—Vaudeville.
COLONIAL MUSIC HALL—The Athletic Girl and A Duel in the Snow—4th week—25 to 33 times.
CRITERION—Francis Wilson in Cousin Billy—9th week—63 to 69 times.
DALYS—The Duchess of Dantale—7th week—45 to 51 times.
DEWEY—Wine, Woman and Song.
EDEN MUSE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Little Minister—10th week—37 to 73 times; "Op o' Me Thumb—4th week—24 to 30 times.
FOURTEENTH STREET—Across the Pacific.
GARDEN—The College Widow—24th week—189 to 196 times.
GARRICK—Arnold Daly in You Never Can Tell—8th week—58 to 65 times.
GOTHAM—Bon Ton Burlesquers.
GRAND OPERA HOUSE—The County Chairman—2d week.
HARLEM OPERA HOUSE—May Irwin in Mrs. Black Is Back.
HERALD SQUARE—Blanche Walsh in The Woman in the Case—5th week—34 to 41 times.
HUDSON—Robert Edeson in Strongheart—5th week—34 to 41 times.
HURTIQ AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Nachstayl (The Night Refuge)—7th time; Ferd Bonn in Friend Fritz—1st week—1 to 3 times; Bankrupt, 1st week, 1 to 3 times; Marie Stuart, 1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Forbes Robertson in Love and the Man—2d week—9 to 15 times.
LEW FIELDS—Fields' Stock Company in It Happened in Nordland—13th week—91 to 97 times.
LIBERTY—The Education of Mr. Pipp—2d week—9 to 15 times.
LONDON—Utopian Burlesquers.
LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 5th week—45 to 42 times.
LYRIC—Jefferson De Angells in Fantana—7th week—51 to 58 times.
MADISON SQUARE—Mrs. Temple's Telegram—5th week—31 to 38 times.
MADISON SQUARE GARDEN—Motor Boat and Sportsmen's Show.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Buster Brown—6th week—42 to 50 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—12th week—82 to 88 times; special matinee—Julie and Chrystal Herne in Richter's Wife—5 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Ralph Stuart in By Right of Sword.
METROPOLITAN OPERA HOUSE—Conried Grand Opera Company in repertoire—15th week.
MINER'S EIGHTH AVENUE—Irwin's Burlesquers.
MURRAY HILL—The Lilliputians in Sinbad.
NEW AMSTERDAM—Humpty Dumpty—16th week—125 to 132 times.
NEW GRAND—Thebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—Joe Welch in Cohen's Luck.
NEW YORK—Wright Lorimer in The Shepherd King—2d week—9 to 16 times.
NEW YORK ROOF—Closed.
OLYMPIC—Burlesque and Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Who Goes There—2d week—9 to 16 times.
PROCTOR'S FIFTH AVENUE—Hebrew Drama.
PROCTOR'S FIFTY-FIFTH STREET—Hebrew Drama.
PROCTOR'S TWENTY-FIFTH STREET—Hebrew Drama.
PROCTOR'S 125TH STREET—Hebrew Drama.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Grace George in Abouad and—8 to 15 times.
TALIA—Hebrew Drama.
THIRD AVENUE—W. E. Sterling in On the Suwanee River.
VICTORIA—Closed.
WALLACK'S—Amelia Bingham in Mile. Maru.
WEBER MUSIC HALL—Higglely Piggledy and The College Widower.
WEST END—The Lost Boy.
YORKVILLE—The Sign of the Four.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Harry La Rose and company, Fitzgibbon-McCoy Trio, Raymond and Caverly, Lew Hawkins, Cora Rott, De Forest's dogs and monkeys, Mr. and Mrs. Larry Shaw, Three Kimball Brothers, Simonds and Goodie, Hathaway's Indian Tableau, Inness and Ryan, Patchen and Clifton, vitagraph.

Keith's Union Square.

Valerie Bergere and company, Kaufman Troupe, Howard's ponies and dogs, Mlle. Martha, Sydney Grant, Dollar Troupe, Mr. and Mrs. Gardner Crane, Theodore Morse Trio, Burke and Dempsey, Carmen Sisters, Dick Lynch, Bertha Allison, John Le Clair, Wyman and Ross, biograph.

Proctor's Fifty-eighth Street.

Shenandoah, with a cast including William Ingersoll, and other favorites. Olio: Wolf and Milton, Pete Baker, McKissick and Chadney, motion pictures.

Proctor's Twenty-third Street.

Obersteiner Troupe, Six Glinseretti Troupe, Eddie Girard and Jessie Gardner, Carlotta, the Marvel (eighth week), Watson's Farmyard, Archer's Filipino Girls, Al. Fielden, Zazel and Vernon, Warren and Gardner, Bates Musical Trio, Twin Nices, Bailey and Fletcher, Butler and Wilkes, Burkhardt, motion pictures.

Proctor's Fifth Avenue.

Glittering Gloria by Hugh Morton, arranged as a straight farce, with Edwin Arden, Marion Berg, H. Dudley Hawley, Wallace Erskine, and others in the cast. Vaudeville: Knox Wilson, Matthews and Ashley, Leo Carillo, Valveno Brothers, Archer and Crocker, Reeves and Young, May Bell, motion pictures.

Proctor's 125th Street.

Diplomacy, with William J. Kelley, Beatrice Morgan, James E. Wilson, H. Dudley Hawley, Marion Berg, Helen Whitman, and others in the cast. Olio: Celina Robb, Joe Morris, Carter and Bluford, Gilbert and Burt, and the motion pictures.

Hurtig and Seamon's.

John T. Kelly and company, Emmett De Voy and company, Victor Moore and Emma Littlefield, Loney Haskell, Lillian Tyce and Irene Jermon, Kitamura Japanese Troupe, Flood Brothers, moving pictures.

Hammerstein's Victoria.

Dida (second week), Four Mortons, Maggie Cline, Harry Gilfoil, Calcedo, Stanley and Brockman, Monsieur Albany, Raymond Finlay and Lottie Burke, Johnson, Wilkes and Alexander, Two Boston Brothers, vitagraph.

Circle.

Robert Hilliard and company, Tom Nawn and company, Grand Opera Trio, Frank Bush, Hill and Silvan, Kelly and Violette, Golden Gate Quintette, the Elgonas, Beulah and Miller, vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—The Babes at the Inn was retained for a second week. Sam Collins did a monologue on the order of that with which Sam Bernard used to be identified, and succeeded in coaxing out a number of laughs. He appeared here as well as at the Weber Music Hall. Carlotta the Marvel finished her seventh successful week as a "looper." Watson, Hutchings, Edwards and company, made a big laughing hit in The Vaudeville Exchange. Waterbury Brothers and Tenney were as successful as usual. Violet Black, assisted by Howard Russell and Al. G. Swenson appeared in a sketch called A West Point Regatta, written by Mary Raymond-Shipman-Andrews. The scene is laid in the parlor of a residence at West Point, the leading character being a vivacious girl who has two lovers, one a cadet, who is her cousin, and the other a middle-aged lieutenant. The cadet pays the girl a visit in defiance of the regulations, and his superior officer, making his appearance, the cadet hides behind the piano. There is some amusing business while the lieutenant makes his declaration of love. The girl decides to accept the lieutenant, and the cadet gets marching orders. The piece was evidently written with a view to showing Miss Black's talent in portraying a lively girl full of spirits, and she succeeded in her task very nicely. Mr. Russell as the cadet and Mr. Swenson as the lieutenant gave her adequate support. Browning, Welp and company were seen for the first time here in a new sketch called Widow Wise. The scene is laid in an office, the proprietor of which is supposed to have died. The stenographer and the French clerk are expecting a visit from Mrs. Wise, the widow of their employer. A governess formerly employed by Mrs. Wise disguises herself in widow's weeds and plays a trick on the employees by pretending she is the real widow. Some complications, of which jealousy is the foundation, follow, and the skit winds up with a merry song and dance. The sketch is bright and breezy and full of action with an occasional song to liven things up, and made a very favorable impression. Miss Browning, formerly of the Browning Sisters, displayed her excellent voice to advantage and acted with much charm. Mr. Welp was energetic as the Frenchman, and put plenty of ginger into his work. Frequent changes of costumes lent an added interest to the specialty, which should be sure of a hearty welcome from lovers of vaudeville. Arthur Don and Minnie May Thompson kept the audience in fine humor with their skit, Enlisting Recruits for Father, which is brisk and entertaining throughout. Charles M. Ernest, L.L.D., had a number of new jests and his songs were all encored. De Laska's magic was above the average for an act of this kind. Rae and Benedetto, Morton and Diamond, Pero and Wilson, and the motion pictures also appeared.

CIRCLE.—Eddie Foy made his local vaudeville debut in The Man Behind the Gun, a nonsensical sketch that has neither beginning, middle nor end, but which, nevertheless, serves its purpose as a vehicle for Mr. Foy's exceedingly eccentric methods, which at various times set the audience in a roar. A change to a ridiculous costume affords Mr. Foy an opportunity to do an encore in one that is one of the best things in the act. He was assisted by Walter Hodges, Eveline Selbie, and Sadie Handy. Mary Shaw also made her Manhattan debut in vaudeville, choosing as her vehicle the well-known sketch, The Silent System. Miss Shaw read her lines well, and the old piece made a laughing hit, especially with the women. Harold Cohill as the silent husband was fairly good. Walter C. Kelly had a number of new jokes in his very amusing monologue, and scored all kinds of a hit. Charles Leonard Fletcher presented his new act, An Evening With Dickens in which he impersonated Fagin and Little Nell's Grandfather, and also posed as the great novelist himself. He made up before the audience with great rapidity, and omitted the "kidding" lines that he was wont

to use in bygone days. Mr. Fletcher also impersonated Emile Zola and William Gillette as Sherlock Holmes, and finished with an imitation of Charles Warner in the delirium scene in Drunk. The act is by all odds the best that Mr. Fletcher has ever done here, and every one of his impersonations was applauded liberally. His little curtain speech at the end brought down the house. Stables and Wilson, in Before the Ball; the Sugimoto Japanese Troupe, clever equilibrist; Hoey and Lee, with their funny Hebrew parodies; Kelly and Ashby, Lavine and Leonard, and the vitagraph were the other numbers.

HAMMERSTEIN'S VICTORIA.—The new European sensation, Dida, was seen for the first time in this city last week, and caused a great deal of comment. It is one of the most puzzling illusions ever seen here, and reflects great credit upon its inventor. When the curtain rises a glass tank about six feet long and three feet high is disclosed. The demonstrator proves that it is empty and transparent by stepping into it. It rests on a table about four feet high, and there seems to be an absence of any "hocus-pocus" whatever. Everything possible is done by the demonstrator to prove that there is nothing concealed in the tank or the table top. The tank, which is said to hold forty gallons, is then filled with water, handed in by the faithful from the wings. The lecturer and his assistant then spread a silk cover, which barely covers the glass tank, which is whisked off a moment later, when Dida, who is a comely young woman, is disclosed, sleeping peacefully at the bottom of the tank. She awakens immediately, arises from her reclining position, and steps to the stage. While gasps of astonishment are coming from all parts of the theatre the demonstrator, in order to "show how the trick is done," goes through the process once more, and, lo! Dida number two is seen in the tank. All sorts of guesses were made as to the means employed to deceive the audience, but the chances are that nobody guessed right. Canfield and Carleton, Genaro and Bailey, George Evans, and Reno and Richards scored big laughing hits, Evans being especially happy. The Rapco Sisters, the Spook Minstrels, fully described in last week's Mirror; Rostow, the equilibrist; Cooper and Robinson, and the vitagraph also pleased.

KEITH'S UNION SQUARE.—Charles J. Ross and Mabel Fenton headed the bill, and it is needless to say, scored heavily in their burlesque, Cleopatra. Edmund Day was seen in his latest sketch, The Sheriff, which was fully reviewed when it was done at Hurtig and Seamon's a few months ago. The few little rough edges that were apparent then have worn off, and the piece as it stands now is one of the most charming ever seen in vaudeville. Mr. Day's method is so natural, and his humor is so unctuous, that it must be a dull individual indeed who does not find pleasure in watching him. There are so many touches of human nature in the act that it cannot fail to appeal strongly to all parts of the house. Patrice Winston and Robert Watson supported Mr. Day admirably and a set of pretty scenery added greatly to the value of the act. Stuart Barnes made a very happy hit in his monologue. The Miles-Stardale Quintette played very soothingly on their banjos, and had, and were warmly encored. Charles E. Colby and Allie C. Way were well liked in their ventriloquial and dancing doll specialty. The Village Choir, Misses Delmore, Reed and Shaw, Frank Jones and Lillian Walton, Drummer Quartette, Zimmer, Parker's dogs, and the biograph helped to entertain.

PASTOR'S.—Jules and Ella Garrison presented Edmund Day's travesty, An Ancient Roman. It was the first time the act had been seen at this house, and to say that the Pastorites waxed enthusiastic is putting it very mildly. The Garrisons are great favorites here, and they received an ovation at every performance. The Nelson-Farnum Troupe came in for a good share of applause. Lillian Tyce and Irene Jermon had stunning new costumes, one black and the other white, and their act went better than ever. Searle and Violet Allen, with their funny signs, won many laughs. Stealy, Doty and Coe pleased in their musical comedy turn. John Birch, "The Man With the Hat," made a big hit, and J. M. Norcross, Blain and La Mar's Minstrels, Wilson and Davis, Smith and Baker, the Stanfords, Gerlie Snowden, Billy Kin-Kaid, and the vitagraph were also present.

PROCTOR'S FIFTH AVENUE.—The Helmet of Navarre was given an elaborate revival last week, with Edwin Arden in the leading role, which he played brilliantly. Isabelle Eyesson was most captivating, and Lilla Vane won her share of the honors. Notably good work was also done by James E. Wilson, Wallace Erskine, and Mathilde Deshon. The scenery and costumes were in keeping with the standard of the house. Adeline Francis made a hit with her songs, and the Empire Comedy Four and Cook and Sylvia also scored. Madell and Corbely, Willie Gardner, McKissick and Chadney, Montague's birds, the Mathieus, and the motion pictures were well received.

PROCTOR'S FIFTY-EIGHTH STREET.—The Charity Ball was well presented and drew large houses. William Ingersoll as John Van Buren was excellent from every point of view, and Edna Phillips scored a complete success as Ann Cruger. Agnes Scott was very winning as Bess and Marion Berg scored as Phyllis. Harold Hartwell and the other members of the company played with skill. The Wood Nymphs, with the Rooney Sisters, featured: Terley, the impersonator; White and Simmons, Wood and Berry, and the motion pictures were in the olio.

PROCTOR'S 125TH STREET.—My Wife's Husband, Edwin Milton Royle's amusing comedy, pleased large audiences. Especially good work was done by William J. Kelley, J. M. Norcross, Beatrice Morgan, Harry Stubbs, Helen Whitman, Richard Lyle, John Westley, and Robert Hill. The Athos Family, Hughey Dougherty, Empire Comedy Four, Chalk Saunders, and the motion pictures made up a good olio.

HURTIG AND SEAMON'S.—Monroe, Mack and Lawrence headed the bill, and scored a big laughing hit. J. Aldrich Libbey and Katherine Trayer were well received, and pleasing acts were presented by Josie De Witt, Simon and Paris, Renty Trio, Al. Carleton, Carlos' dogs, and the picture machine.

The Burlesque Houses.

DEWEY.—The Rentz-Santley company gave a performance that met with approval and drew large houses. A diverting olio embraced Cliff Farrell, Hawthorne and Burt, the Rackettes, Yamamoto Brothers, Charles W. Douglas, and Claus and Montag. This week, Wine, Woman and Song.

GOTHAM.—Fred Irwin's Majestics enjoyed a very large patronage, especially on Washington's Birthday, and applause was frequent and hearty throughout the performance. This week, Bon Ton Burlesquers.

MINER'S BOWERY.—The Transatlantics, including Adele Purvis Onri and the Gillette Sisters, scored a big hit. This week, New York Stars.

MINER'S EIGHTH AVENUE.—The Bon Ton Burlesquers filled a very successful engagement, and are followed this week by Fred Irwin's Burlesquers.

LONDON.—The Dainty Duchess, with good specialties by James and Sadie Leonard, Charles Robinson, and others, pleased. This week, Utopians.

OLYMPIC.—Kings and Queens Burlesquers presented travesties and an olio to fair business.

CHEVALIER TO REMAIN HERE.

Albert Chevalier, the singer of coarser songs, instead of returning home after his engagement with Percy Williams, will remain in America for several months. He is at Keith's, Boston, this week, and later will make a tour of the Orpheum circuit, returning to New York in time for the opening of Percy Williams' new Auditorium in Harlem.

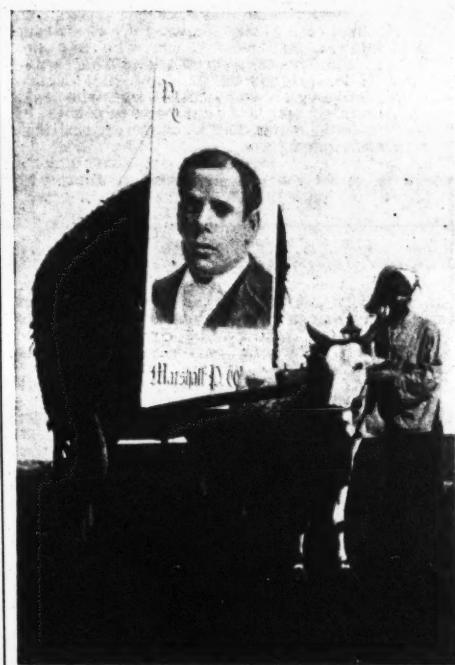
CHANGES IN COLONIAL BILL.

A number of changes were made in the bill at the Colonial Music Hall last week, and the result is a brighter, brisker, breezier entertainment than that which was shown on the opening night. A lot of superfluous dialogue has been cut from The Athletic Girl, and Junie McCree has transformed his semi-polite gymnasium instructor into a typical slang-slinging chap. Elsie Fay replaced Libbie Arnold Blondell as Anna, and her exuberant personality had full scope, so that the scenes in which she appeared went with much dash and swing. Belle Gordon's bag-punching is a very strong feature. The Duel in the Snow has been transferred from the early part of the bill to the end with good results, and the work of Frank (Silvers) Oakley is shown to greater advantage. The olio last week consisted of four numbers. Eve Westcott made her New York debut as a monologist in a sketch that she first introduced at the Palace, London, and which was fully described in a letter from our London correspondent. In the sketch Miss Westcott runs the gamut of the emotions. She is a society butterfly, and on arriving home from a reception finds her husband bending over his desk. She rattles on blithely until she finds that her husband is dead in his chair, when she swoons, overcome by the knowledge that her extravagance may have hastened his end. The sketch is a big undertaking for Miss Westcott, but she expressed the various emotions acceptably, and was rewarded with a curtain-call at the finish. Her three costumes are very pretty, especially a masquerade suit, with a short skirt, in which she made a most bewitching picture. Whistling Tom Browne was seen for the first time since his London success, and his double notes and imitations were warmly applauded. A sensational hit was scored by Calcedo, "King of the Wire," who stands without a peer in his line. Adamini and Taylor also won a fair share of applause with their neat and pleasing singing specialty. The Sunday concerts at this house have been discontinued.

CIRCUS OPENS MARCH 23.

The Barnum and Bailey Circus will begin its annual engagement at Madison Square Garden on March 23. Mr. Bailey announces that there will be a number of new "thrillers," one of which will be done by a young woman, who will be paid at the rate of \$100 a second for risking her life. The tour of the circus this year will take in California.

ADVERTISING IN CEYLON.



The above picture, made from a photograph taken in Ceylon, shows the method of advertising an entertainment in the Far East. When Marshall P. Wilder arrived in Ceylon and made preparations to give his entertainment he found that there were no billboards in the city, so he made an arrangement to have his three-sheet displayed as it is shown above. The trusty native agreed for a small consideration to drive Mr. Wilder's picture through the principal streets of the city, and thus make the inhabitants aware that there was "something doing" in the amusement line. The expression on the face of the patient beast shows that even the animals in Ceylon appreciated Mr. Wilder's humor.

SUDDEN DEATH OF DANIEL MILLS, JR.

Daniel Mills, Jr., for the past eighteen months press agent of Keith's Union Square Theatre, this city, died late on Friday night, as the result of an accident. He was found by a policeman lying on the car tracks at New Utrecht Avenue and Forty-first Street, Brooklyn, in a dying condition. It was evident that he had fallen from the rear platform of an elevated train as it was rounding a curve. The policeman summoned an ambulance, but Mills was dead before the surgeon arrived. Mills lived in Bensonhurst, and was on his way home when he met his death. He was in the habit of riding on the back platform of the train on the way home in order to enjoy a smoke. At first it was thought that he was the victim of a hold-up, but his watch, a diamond scarfpin and a sum of money were found on him, so it is evident that he met an accidental death. Mills was well known to all vaudeville performers who have played Keith's, and was extremely popular on account of his genial manner and bright, cheerful disposition. For some years he was a reporter, and had a varied career in connection with the turf. He made a great deal of money in California, but lost the greater portion of it when he came East. He was a close friend of many men prominent in the sporting world, and was interested in every branch of athletics. He was about forty-three years of age, and is survived by a widow and one daughter, who is about fifteen years of age. The funeral services were held yesterday, and the interment was made in Greenwood.

JAMES HORAN HOME AGAIN.

James Horan, the comedian, arrived in New York last week on the Baltic after a very stormy voyage. Mr. Horan left here early in August, going direct to Johannesburg, South Africa, where he played an engagement at the Empire. He returned to London, and played a number of weeks in the English provinces, using a monologue of his own construction. He intends to pursue his career on this side as a monologist, and has a dozen of the latest English comic songs, adapted for the United States, that he will use in his act. He had a most enjoyable trip, and is full of anecdotes about his strange adventures in the land of the Boers.

MARINELLI TO HAVE A BRANCH HERE.

H. B. Marinelli, one of the leading agents of Europe, will open a branch office in New York early in March, which will be run in conjunction with his offices in London and Paris. American artists who desire to play Europe, South America, South Africa, Mexico, and Australia, will find it to their advantage to consult Mr. Marinelli's representative.

BERT COOTE.

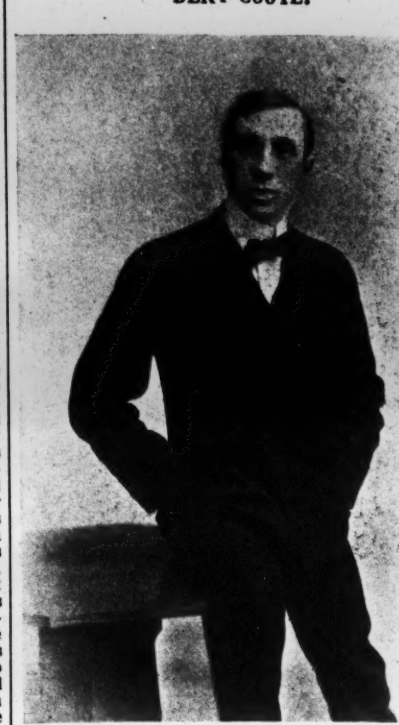


Photo by Dana, London.

Bert Coote, whose name recalls very pleasant memories of delightful hours spent with The New Boy, is revisiting America after an absence in England of more than three years. Since audiences on this side last saw Bert Coote he has been achieving popularity and success in England, where his name is very widely identified with the importation and production of plays of American origin. He will be remembered in London as the man who in the face of grim warnings and gloomy prophecies brought The Fatal Wedding to the Princess Theatre and turned an obsolete playhouse into a temple of prosperity. Bert Coote's companies are probably better known on the road in England than any other organizations; his bright vaudeville acts are to be found all over the country, while he himself is regarded as one of the ablest and most deservedly popular men in the profession. Mr. Coote has brought with him from England a company that will be associated with him in the production of the sketch, A Lamb in Wall Street, in which he will be seen as Tapsley Framingham. In A Lamb in Wall Street Mr. Coote is seen at his best in a character written especially for him, and in which his quaint comedy methods have full scope. He has booked a limited number of engagements in the leading vaudeville houses of the United States, and his many admirers will undoubtedly give him a hearty welcome.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C., Feb. 11.

Perhaps it was a relief to many of his friends to find that Bud Snyder was not as dead as some reports made him out to be a few months ago, when he was touring South America. In fact, the darling of his cycling act at the Empire proved he was very much alive and able. It must, after all, be gratifying to open one's engagements in a house which has patrons who understand the difficulties of a first-night appearance, and the nervousness that always accompanies conscientious work. In spite of Bud Snyder's semi-mishaps, he accomplished some exceptionally sensational feats, which heartily won his audience. His finale of mounting about fifteen steep steps on his wheel, and leaping across two wide spaces, ten feet from the ground, with a drop to the stage from the last support, brought down the house. Brian's monkeys are entertaining, but not particularly striking. Their trapeze work was amusing, but rendered rather half-heartedly, perhaps owing to the cords which guided their entire movements. The opening of Carletta was quite imposing, with the gnarled oak and its awesome occupant, a fiery dragon. The awe was somewhat lifted when the lights were turned on, and Carletta had discarded his reptile's head. He then went through a clever contortion act, which was interesting to those who have never witnessed contortions before. Stelling and Revell, lately arrived from Paris, where they made a big success at the Alhambra, are amusing as eccentric bar performers. A dainty turn was that of Mlle. Marquis with the highly trained six ponies. They careered through various movements, and introduced a little relief in the comedy of her assistant, M. Dasse, a rather iron-jawed bull terrier and one of the ponies. On the whole, the act was a most entertaining one. Anna Hickisch, who sings most charmingly, and Collins and Hart, in their comedy act, are still on the bill. I find that the management have thought it wiser to bring down their matinees now to one week, and it must be a great relief to the strain on Mlle. Genée in her indefatigable work in the Dancing Doll. This ballet is scoring one of the biggest successes the Empire has ever had, and is making up astonishingly in its innocent humor—pleasing both young and old—for the usual mass of ballet-dancing that these diversions depend so much upon. Perhaps it is due to this also that the extraordinary talent of Adeline Genée is so fully recognized by even those who must find it difficult to discriminate.

At the Alhambra a most charming effect is produced by Kitty Trane (a name, if I may say so, that hardly graces the smart personality of its owner) as she enters in a dainty basket carriage, bedecked with flowers, as in carnival time, and drawn by a highly trained white horse. After driving a few times round the stage to music, with some pretty dogs gliding round the horses' legs, she dismounts and unrobes for a short juggling act. Fraulein Trane knows well how to catch her audience with a finish in dressing and effect which is most refreshing. Violet Elliott, who hails from Australia, is back on the bill, and renders some pleasant songs in a very low contralto voice, which, being well cultivated, is attractive. The Four Harveys, in their clever wire act, are still as pleasing as ever, while the Chunchuse jugglers and conjurers from Liao-Yang prove very interesting in the atmosphere of the East. Pitrol, a Continental gymnast, works on a novel apparatus, composed of a moving bar across parallel bars. His feats were rendered more graceful because of the moving bar, and spoke well for the extra balance he had to master. All the Year Round is in its last week, and is shortly to be replaced by an entirely new ballet, which is now in active rehearsal, while The Entente Cordiale will take the place of the former on the bill as an opening attraction.

The Coliseum programme, from six to eight, has an especial attraction in the Four Lukenes, whose success seems superfluous to mention, as it is always understood. "My Fancy," supported by eight Coliseum and dancers, proved most attractive, and her act did not seem as lost in so big a house as I thought it might be. She is a capital worker, and does credit to the United States. Manning's Entertainers, in A Huge Joke, found lots of humor in a scene outside the steam room of a Turkish bath. They proved themselves capital tumblers, and their comedy was much enjoyed. Four or five musical scenes also occupy the stage, that I have already mentioned. The Derby is shortly to be replaced by an elaborate production of the bombardment of Port Arthur. It is understood the value

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services of Frederick Villiers, the special war artist, have been engaged to superintend the scenic effects. George Drawee and his dog, not to mention the colored man, are appearing at the Tivoli, and in his juggling specialty Drawee is making his usual success, due greatly to the humor thrown into his act by his canine and colored assistant and a personality which is far above the ordinary run of jugglers. Tambo and Tambo, in their tambourine throwing specialty, are entertaining. Bonnie Goodwin and her four pickaninnies make good with a refreshing success of dark humor and pleasant voice blending. A new act is found in Ovide and Ludino, a French idea of impersonating celebrities, described as an illusion, which I do not suppose was such to any one. It nevertheless was charming, and several of the impersonations, effected on the bust of one of them only, were capital. Victoria Monks, Bransby Williams, and Vesta Victoria are three of the star turns. It seems incredible how an artist of Louise Freear's marked talent should lose so much of that oddity for which she has been recognized in a Chinese Honeycomb, and that sympathy in her rendering of "Boy Bob" when appearing on a variety stage.

Cooke and Rotherth write me from Moscow, Russia, where they are at present playing, that the snow is affording them many delightful pastimes, and, in spite of the threatenings in the state of political affairs, they manage to make a success and have a good time.

I was pleased to hear from Leon Mooser, who informs me that Ching Ling Foo opened with big success at the Apollo Theatre, Düsseldorf. Appearing on the same bill with him are Captain Rudolph's elephant, pony and dog act, which I understand is one of the best acts of its kind. Miss Diana, who has some beautiful cloud and water effects in her dancing, the Vernon Troupe of xylophone players, Doran Brothers, an American comedy bar act, and one of the hits of the bill, the Ward Brothers, who make-up as Americans in every sense, except in the language, and various other artists of more or less repute. Everhart is in that city recuperating from a severe attack of influenza.

Houdini, who is in town at present, leaves for Paris shortly, where he opens at the Alhambra March 1. He will continue his tour with his own vaudeville company April 3, opening in Sheffield, having already played four weeks in the province and can be complimented on the distinction of being booked at all the houses where Sir Henry Irving intended to play previous to his retiring. Among those engaged on his tour are Havnarr and Anna Lee, the Balsomas, Rennie, the ventriloquist, Clown Caban with his sixteen ponies, one of the best known of Continental acts, and Albertus, late of Albertus and Bartram, the latter entering an advertising agency business, while the former appears in a single comedy juggling act, to be known in future as "Athus." Houdini seems to be having things all his own way on this side.

I understand from an authentic source that Barrasford has given up the Regent, Salford, and the Grand Theatre, Manchester.

Ritchie, the tramp cyclist, and Rosalre and Doretto arrived last Thursday on the Baltic, the latter opening next Monday on the Barrasford tour in Glasgow.

I understand that negotiations are being made to bring Anna Held here in a vaudeville specialty, to play the Barrasford tour at the enormous salary of \$1,000 per week, in which specialty she will use a bunch of "Sadie Girls" from one of her successes in the States.

Taylor, of "Magic Kettle" fame, is back in England. He opens at Wolverhampton next week with the old act.

Heloise Titcomb sailed last Wednesday for America to appear on the Orpheum circuit.

Webster and his "Zutka" have made a sudden departure for the land of the free and the brave, and I hope this note will find them well.

The Tossing Austins have given up their idea of returning to America for the time being; they leave shortly for Amsterdam, to appear at the Cirque Carreé, and then go on to Copenhagen. They and Katherine Dahl play the Barrasford tour on their return to England in June. Next week they are at the Palace, Belfast.

Camille Clifford should feel flattered at being described in a London contemporary as the "world's loveliest girl." I wonder which authority was the judge.

Fitz Randolph, of 20 Rose Hill Terrace, London Road, Brighton, England, is inquiring for the whereabouts of Luis J. Phelan, of New York. He has some interesting news for him.

Paul Spadoni is back in England. He opens on the Stoll tour next week.

A. D. Robbins, the cyclist, is a huge success at the Colosseum, Vienna. Next month he will be at the Alhambra in Paris.

Many thanks to Rome and Ferguson for their postal card.

REVONOC.

HENRY MILLER ENTERS THE RANKS.

Henry Miller, who closed his season in Joseph Entangled on Feb. 18, has decided to play in vaudeville for the rest of this season. He has booked a tour of sixteen weeks, opening at Proctor's Twenty-third Street on March 13. He will afterward appear at the Circle, Orpheum, Hammerstein's Victoria, and other houses. The vehicle chosen by Mr. Miller for his vaudeville debut is the one-act play, Frederic Lemaitre, in which he has frequently appeared in this city. Mr. Miller's plans call for his reappearance in a new play in the Fall, under the management of Charles Frohman.

VAUDEVILLE IN BROOKLYN.

At Hyde and Behman's Robert Hilliard continued for a second successful week, presenting his new playlet, As a Man Sows, by Campbell McCulloch. The scene of the play is laid in the drawing room of James Grantley, a New York business man, who is leading a quiet, happy life with his wife and little daughter. The time is just after dinner and during the conversation the wife refers to her past, but the subject is quickly changed by her husband. A visitor is announced who wishes to see Mrs. Grantley. He is Mitchell Vance, a man about town, who had ruined Mrs. Grantley several years before her marriage. He and the woman have a short interview before the husband enters, and the men are introduced by Mrs. Grantley. Grantley is fully aware of everything connected with his wife's career and he has waited for this meeting for seven years. He and Vance sit at a table, and while Grantley fills Vance's brandy glass frequently, he tells him an imaginary story that brings in all of the facts connected with his own domestic affairs. At the climax, as Vance realizes that Grantley knows of the wrongs he has committed he rises, in time to meet the muzzle of a pistol in Grantley's hand, and the latter is about to shoot him when the intended victim drops dead in his chair. The situation is extremely strong and the audience voiced its approval in no uncertain way, recalling Mr. Hilliard again and again. The play was beautifully staged, the scene being a very pretty picture of a happy home. Little June Pelton, the clever child actress, shared the honors with the star and won her way into the hearts of the audience without an effort. Earl Ryder

as Vance and Lillian Chandler as Mrs. Grantley were entirely satisfactory. The Six Musical Cuties made their accustomed hit and were warmly endorsed. A new act, called O Hana San, was seen for the first time in this vicinity. It consists of a series of living pictures, done by a man and woman, with Japanese settings, and winding up with effects similar to those used by Mile. Lott. Adolph Zink in a revised version of his act did some new imitations. Mr. and Mrs. Gardner Crane in Am I Your Wife? Bruno and Russell, Jennie Yeamans, Luigi Dell' Oro, and the Troubadour Four rounded out a good programme. This week's bill contains Dan McAvoy, Blanche Ring, Edmund Day, Bloom and Cooper, Melrose Troupe, Empire Comedy Four, Mark Sullivan, Marvellous Frank and Little Bob, and Johnson and Wells.

Albert Chevalier, throughout whose engagement packed houses have been the rule at the Orpheum, played second and final engagement last week. The old favorites, "My Old Dutch," "Our Little Nipper," "The Fallen Stars," and others were as exceptionally well rendered as always and will live long after Mr. Chevalier has returned to his native country. Gracie Emmet and company scored a welcome laughing hit in Mrs. Murphy's Second Husband, which gives that clever comedian splendid opportunity to display a rich Irish accent and a wealth of capital humor. The Grand Opera Trio scored again in the prison scene from Faust, and Frank Bush in his capital stories won creditable applause. Mr. Bush does a bit of character work that is in its way a little gem—his impersonation of a Bowers boy, dealing with the mysteries of an electric battery. The Great Leon offered a new act that was happily received, and, although not greatly original, still is a step in the right direction. His Oriental setting is pleasing and his illusions fairly mystifying. Kelly and Violette were a big applause hit and deservedly so. Their act, taken as a whole, is perfection. Although their selections are old, they were received with splendid appreciation and consisted of "Zanzibar," "Blue Bell," "Sweetest Girl in Dixie," "Alexander," and a capital little duet. Ford and Gehrue in some clever dancing made a splendid impression, and the Eloras and Camille Comedy Trio filled out the bill. This week Eddie Foy and company, Mary Shaw, Spook Minstrels, Treloar, Marguerite and Hanley, Walter C. Kelly, and Suzumoto Japanese Troupe.

The third week of its inception as a vaudeville house was marked by a steady growth in the business at the Amphion. Manager Grover continued to offer an unusually good bill at the popular prices which prevail. In the bill of last week he made a few changes from the programme advertised. Increasing the attractiveness and quality of the entertainment, John T. Kelly and company was the headliner act and his reception was a most enthusiastic one. Mr. Kelly's interpolated local gags as well as his clever sketch scored handsomely. The Five Carmen Troupe are marvels of the high wire and their daring feats held the audience spellbound. Vociferous applause greeted the finale of their interesting act. Will H. Sloan, assisted by Rose Le Harte and Kitty Hamilton, in the comedy skit, The Plumber, scored all kinds of laughs. Victor Moore and Emma Littlefield were as pleasing a feature as ever in their mirth-provoker, Change Your Act. Sidney Grant appeared at his best in his imitations, which were readily recognized without the formality of an introduction. Nina Collins in songs, the Three Madcaps, acrobatic dancers: Yorne and Adams, and that clever and ludicrous duo, Caron and Hill, rounded out the bill. The week Charles J. Ross and Mabel Fenton are the big features, with Adgie and her lions, Ernest Hogan, Flove Redledge, Prevost, Deltorelli and Glissando, Cook and Clinton, and Tom Gillin.

VAUDEVILLE JOTTINGS.

Loney Haskell has issued a neatly printed card announcing that in honor of his tenth engagement at Hurlig and Seamon's this week he will wear a new vest. No mention is made of new jokes, but even a new vest is a step in the right direction.

La Fayette Parks, the author, gave a trial performance of a new sketch called A Japanese Saw last week at Proctor's and will take it on the road shortly in order to get it into good running order for a date that will be arranged later at one of the Proctor houses.

Thompson, Dundy and Ryle are now employing girl ushers at the Colonial Music Hall.

Stewart Spalding, managing director of the Chicago Coliseum, was in New York last week looking over the new Hippodrome. He is said to be interested in capitalists in the building of a similar structure in Chicago.

Will H. Fields is in his twenty-fifth week playing the comedy part of Solly Cohen in Why Women Sin (Western). At the close of the season he will go back to vaudeville with a musical monologue under his new title, The Broadway Pawnbroker.

Kizile B. Masters, author and manager of the vaudeville sketch A Romance of the Red Cross, who has been attending her mother, Mrs. Mary Buckmaster, at her home in Alton, Ill., will return to New York April 1, and continue her vaudeville work. Her mother has almost entirely recovered.

Daly and Kelso will turn to vaudeville in June, after forty weeks with Faust's Minstrels. They will produce their original dancing act, The Homestretch of Lou Dillon.

Harry Dull, the author of the three-act version of the Four Huntings' vaudeville act, The Fool House, and who will manage the Huntings in the new enterprise next season, is busy booking time for his attraction.

Hayman and Franklin, who are in their seventeenth week in England, are meeting with continued success. They open shortly in London at the Oxford and Tivoli for a two months' run, then return to New York in July and will play seven months in America. They then return to England where they play the Moss and Stoll tours and the balance of the London Syndicate halls. They have in all twenty-one months of solid bookings, counting their English and American dates. They left open week of Feb. 13 and Miss Franklin went to Paris to purchase some gowns for their act, A Matrimonial Agency.

Earl Ford tried a new sketch at Pastor's on Washington's Birthday and will probably produce it in vaudeville.

Billy McClain is still in England and is filling engagements on the Stoll Tour which will extend into May.

A new vaudeville theatre will be built in Omaha by Woodworth and Burgess.

Dan Quinlan and Kellar Mack are doing very nicely with their present act, but have a new one in preparation which is said to be on original lines.

E. L. Paul has bought the company known as Daly's Comedians and will play a few fair dates prior to opening next season in a new play in which he will feature Mamie Sheridan Wolford.

William E. Slafer, leader of the orchestra at Hyde and Behman's, Brooklyn, was presented with a beautiful diamond horseshoe scarfpin during the performance on Friday evening, Feb. 17. The presentation speech was made by John P. Hill, stage-manager of the theatre. Mr. Slafer was later on serenaded by the orchestra at his residence.

Work on the Auditorium in Harlem, which will be managed by Percy Williams, will soon be resumed, the many legal complications that have delayed the work having been finally adjusted. It will be ready for opening before the end of the season.

The annual benefit tendered to Al. Minehan, treasurer of the Weber Music Hall, will occur on March 19. All of the members of the co. will take part.

Harry Morris is still confined to his bed with the attack of pneumonia that has kept him out of the cast of Higgledey Piggledey for the past few weeks.

MADDOX AND PROUTY

Were next to last on the bill at Keith's New Million Dollar Theatre, Philadelphia, Pa., last week.
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O. H. Stafford, who owned a half interest in the Bijou Theatre, Rockford, Ill., has disposed of his interest to A. J. Shimp. Mr. Stafford is now locating a circuit of ten tent houses in the East, which will open in the early Spring.

Waiter and Magill have been advised by their family physician to cancel some of their dates, owing to Alice Magill (Mrs. J. E. Waller) having lost her voice through a severe cold.

Manager John T. Connors, of the Calumet Theatre, South Chicago, is now running extra vaudeville every Wednesday and Friday night, using two or three extra turns on those nights.

Phroso, one of the very cleverest of the many illusions produced during recent years, has proven as big an attraction as ever since its return from Europe. It is now under the management of Frederic Trevaillon, and is playing this week at Poll's, New Haven.

Mr. and Mrs. Marshall P. Wilder are among the Americans named in last Sunday's "Herald," as being guests at the Khedivial State Ball in Cairo, Egypt, last month.

Sie Hassan Ben Ali and members of the Toozoonin Troupe gave an elaborate Mohammedan feast to the Officers of Mecca Temple of the Ancient Arabic Order of the Mystic Shrine at their headquarters, 121 West Twenty-second Street, New York, on Feb. 19. There were fifty officers of Mecca Temple present, including the Wise Man of the East William J. Mathews, Potentate of New York Mecca Temple, Lalla Turkia, with her famous band of Oriental musicians, amused the guests, and Major Tip, nephew of a famous chief of Central Africa, welcomed the Nobles with an Arabian Speech, intelligible to the students of Oriental languages only. The speech was translated into English by Sie Hassan Ben Ali. The water from Zem Zem played a prominent part in the closing of the feast, when each Noble was presented with a souvenir in the shape of a small Arabian cup, brought here especially for the occasion.

The Three Delmots will soon open in vaudeville with a new musical comedy sketch, written especially for them by Claude M. Alvire. The act features Senorita Garceta Tomas in Spanish and toe dances.

The annual testimonial entertainment and ball tendered to Robert A. Stone and Max Weber, of Weber Music Hall, took place at Terrace Garden on Sunday evening and was a big success in every way.

Harry Le Clair has been receiving some splendid notices in the South for his excellent character work with The Sleeping Beauty and the Beast. He is credited with having scored a hit of the largest proportions.

Gray Hastings and Helen Russell will support Bert Coote in his American vaudeville tour in a Lamb in Wall Street.

When W. H. Murphy and Blanche Nichols were on their way from Buffalo to Detroit recently the boat on which their sleeper was being conveyed to Detroit was caught in the ice and could not break through. Mr. Murphy and his wife determined not to miss the matinee, left the boat and walked over the cakes of ice to a dock on the river front. This was accomplished with some difficulty, although both performers have had much practice on wobbly ice cakes in their sketch, From Zaza to Uncle Tom.

Frederick E. Mortimer, who is playing Colonel Mayor in Under Southern Skies (Western) this season, will place three of his comedies on the park circuits next Summer.

Frank Byron and Louise Landron arrived in New York from London a few days ago. It will be remembered that Mr. Byron met with a very serious accident through missing his footing during the terrible fog that enveloped London at Christmas time. He fell upon his head and was unconscious for nine days. As soon as he was able to move he and his wife returned home, although they had just started a most promising tour in England and had had some splendid offers to remain. Mr. Byron is still under the care of phys-

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DOWN IN MUSIC ROW

Minnie Methot has just written a song, entitled "Don't Be So Unruly," which is to be sung in the Amelia Bingham production at Wallack's, opening March 5.

"Come, Take a Trip in My Airship" is still holding its own, and there is no waltz song as yet to take its place.

A very pretty ballad by William Pardee Sprague, called "My Old New England Home," has become very popular on the Pacific Coast, and the melody will, no doubt, carry it to the Atlantic. It is published by the Farralton Music Publishing Company, San Francisco.

Although not yet on the market, the song, "Pal of Mine," from the Feist house, is in great demand by all headline singing acts.

May Irwin's rendition of "Dat Ain't Nothin' But Talk" is decidedly pleasing, and she continues to score with it. Falter Brothers, 47 West Twenty-eighth Street, are the publishers.

"I Want to Pick a Bone with You," by Smith and Bowman, and published by George W. Setchell, is being featured by Teddy Pasquelena, Gillette Sisters, who have recently been engaged by Hurlie and Seamon for their Trans-Atlantic Burlesquers; Walton Sisters, Alice Gleason, and Mildred Gilmore.

Quirk and Rose's new march song, "Let's Play a Game of Soldier," has found its way into a number of feature acts in vaudeville and looks very promising from the publisher's standpoint.

Cole and Johnson's songs are still the crowning success of Humpty Dumpty, especially "Mexico," "On Lala-wanna's Shore," "Sambo and Dinah," "Man! Man! Man!" and "A Thousand Miles from Land." All are published by Joseph W. Stern and Company.

"Good-Bye, Sis," Theodore Morse's march song, has been added to the repertoire of a great many singers. The Theodore Morse Trio are featuring it. Published by F. B. Haviland.

And now comes a new waltz song, called "Do Drop In at Dew Drop Inn," a very catchy and pleasing number.

The Continental Music Company have a very successful number in Harry Newman's song, "Alone," which can be heard in several high class singing acts.

There is no doubt about the merit of the new ballad published by the Golding Music Company, entitled "When You're Away," as nearly every mail brings letters from singers all over the country stating that they are making a success with it.

"I'm Just Crazy 'Bout You" has "caught on" in the Middle West, and the publishers, the T. B. Harms Company, are highly gratified with the way it is selling.

Madame De Koble is using the ballad number, "Just for My Sweetheart's Sake," with success. Marie Clark is also singing this song to many encores.

McCune and Egar, Dietrich and Sheridan, Breen and Milliken, illustrated singing acts, have all included "In the Shade of the Old Apple Tree," and with the exception of the latter, on the apple of their audiences and are making this ballad one of the hits of their repertoire. Jerome H. Remick and Company publish this hit.

Hickley Piggledy, music written by Maurice Levi, still continues successful. Every theatre, cafe and ballroom orchestra plays this music, especially "The Game of Love," "Nancy Clancy," "Socrates Jackson," and "Big Indian and His Little Maid."

The La Marr Sisters and the Bell Sisters have just added a new Setchell song to their repertoires—"Under the Banana Tree"—and its novel jingle in both lyrics and music elicit encores. Arthur Lamb wrote the lyrics and Lawrence O'Connor, the composer of one of the season's biggest sellers, "Sylvie," composed the music.

Mary Marble, who is the star in Nancy Brown and is taking the part created by Marie Cahill in the production, has proved herself an artist of sterling worth. Several of the songs she is singing, including "Fishing," "A Little Bird Told Me," "The Katydid," "The Cricket and the Frog," "Any Old Tree," and "Two Eyes," are received with favor. They are published by Joseph W. Stern and Company.

Eugene Ellsworth has another success in "On the Old New England Shore," if the number of high-class ballad singers now singing this pretty song to many encores is any criterion.

John Walsh writes: "I put on your song entitled 'I Never Knew' this week for the first time and I can truthfully say that it certainly is a big winner. A ballad with a melody, a story, and a novel, it is greatly appreciated by the audience." This song is published by Golding Music Company.

Ila Grannon is receiving very flattering press notices, which not only compliment her for her ability, but also speak in glowing terms of her "Tommy" song, by Taylor and Ramsay, published by George W. Setchell, 39 West Twenty-eighth Street, New York, and 633 Washington Street, Boston.

M. M. Theis, manager of Wine, Woman and Song, comes into the Dewey with his new company, featuring Jerome H. Remick and Company's publications, including "In the Shade of the Old Apple Tree," with Bonita as a special attraction, singing the coon song, "Farewell, Mr. Abner Hemingway," and "Back, Back, Back to Baltimore."

One of the surprises of this season is Frank D. Bryan's patriotic march time song, entitled "It Makes Me Think of Home, Sweet Home," which is being whistled and hummed all over New York.

Reed and Dawson in their new vaudeville act, entitled "The Hall-room Boys," are booked at an early date for a tour over all the Eastern vaudeville circuits. "Dat Ain't the Kind of Grub I've Been Getting at Home," and "The Humming Coon" are two songs which have been big successes for them.

ENGAGEMENTS.

Made by the Engagement Department of the Actors' Society from Jan. 28 to Feb. 18: Annie Ward Tiffany, J. Francis Kirke, Ted Lyons, Myra Brooks, William Ingersoll, H. D. Blakemore, William Humphreys, Henry Buckler, Hugh T. Swayne, for Proctors; Walter Hodges, Sadie Hady, and Evelyn Seible, for Eddie Foy in Vaudeville; Madge Olinger, for The Gypsy Girl; Alexander Gaden, for the Greenwall Theatre in New Orleans; Logan Paul, for Harriette Weems; Marie Fella for The Prisoner of War; George Gebhart, for Too Proud to Beg; John G. Edwards, Charles J. Wilson, and Frank I. Frayne, for Vaudeville; Theodore Gamble.

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In answering these advertisements please mention THE MIRROR.

for the Hippodrome: Adah Sherman, for Polly Primrose; Frederick Maynard, for The Crisis. Engagements made by the Engagement Department of the Actors' Society from Feb. 18 to 21: Carrie Lamont, with Richard Buhler; Pearl Ford, with Milton Nobles; Adolph Lestina, with Wright Huntington; Mathilde Weffing, with Midnight Marriage; Charles Chappelle, with Proctor's; Florence Rockwell, with Walter Perkins, and Frances Young, by Hal Reid.

For the Prince Consort company to support Ellis Jeffers consists of: Lillian Mainwaring, Edith Cartwright, Kate Phillips, Ben Webster, Henry E. Dixey, W. H. Thompson, Basil West, Arthur Hoyt, Wilfred North, Charles Butler, Charles Bowser, William Little, Margaret Robinson, Herbert Ayling, and Fred Spencer.

Violet Halls, for The Earl and the Girl. Mrs. Thomas Whiffen, by Frank L. Perley, for Margaret Anglin's company.

John O. Helml, for the past four years under the management of Mart W. Hanley, with Edward Terry, for his coming tour of Nova Scotia and Canada, for six or more weeks.

Bertha Willsea, who just retired from the Fast Life in New York company, is signed to play the lead in The Queen of Chinatown.

Ethel Fuller, for Jefferson's Rip Van Winkle company.

Elmer Grandin, for Confessions of a Wife. A. S. Northrop, for the leading heavy part in The Heir to the Hoarsh.

Victor Benoit, who was the Lyman Short in Margaret Anglin's production of A Wife's Strategy, for the Mary Manning company.

G. Bee Jackson, with Elmer E. Vance, for the Marquis in The Girl in the Moon.

Colonel Frank Robertson closed as manager of the Payton Sisters' co. Feb. 4 to accept a position with Photo's Circus.

Reulah Poynter, for the leading role in Out of the Fold.

Fred Thorne, of the Wyndham company, for Sergeant Bruce.

John Saphore, with Florence Gale, to play Adam in As You Like It for the balance of the season.

O. M. and Kitty Faye Young, with Daniel F. McCoy's Maloney's Wedding, for light comedy and specialties for balance of season.

B. A. La Mar, for La Sage in the revival of Lord Augustine Glassmire, by Spencer and Aborn, for Tom Ainsley in A Wife's Secret for the balance of the season, and has also been re-engaged for the Vallamont Stock, at Williamsport, Pa., the coming Summer.

Jack E. Magee, for Wedded, but No Wife, Feb. 27, at Providence, R. I.

Edwin Morland, Richard Allen W. H. Gough, Stanley Murphy, W. R. Daltry, Albert Hall, Norman Bernhardt, C. C. White, Leonora Van Ottinger, Vivian Prescott, Bertha Willsea, Alice Walker, Lillian White, Alice Thurgate, and Bertie May, for the Spring tour of The Queen of Chinatown, which opens March 6. Edwin Morland is rehearsing the play.

Mrs. Daniel Kellogg Baker, for Amelia Bingham's company in Mademoiselle Marin, which will be produced at Wallack's Theatre March 6.

Frederick R. Seaton, who recently closed with At Cripple Creek, for the character lead in In the Shadows of Darkness.

Frank Keenan's company for his season of triple bills at the Berkeley Lyceum Theatre includes W. S. Hart, George Richards, Wright Kramer, Charles Mason, William J. Phinney, Lowell J. Sherman, Madison Williams, Latimer Norton, Grace Filkins, Frances Fontaine, Margaret Langham, Mrs. Oakes, Eleanor Elkins, Lella Corr, Kate Morton, and Hattie Winthrop.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

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VOL. I. NEW YORK, MARCH 4, 1905. No. 51

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CORRESPONDENCE

(Continued from page 7.)

Home 18. Ezra Kendall in Weather Beaten Benson 21. Emma Bunting co. 20-23. Plays: Runaway Match. Daughter of South. Golden Giant. How Women Run Men. Black Flag. Princess of Patches. Miss Sherlock Holmes. To Be Buried Alive.

YORK—OPERA HOUSE (B. C. Pentz, mgr.): Mummy and Humming Bird Feb. 17; delighted very high house. Real Widow Brown 18; good performance. Very heavy business. Thunder-Nash Stock co. 20-23; good co., very good business. Plays: Deserted Wife. Harvest of Sin. Jim Bludso. Woman's Revenge. Woman Behind Throne. Mrs. Jack. East Lynne. Fair Peggy from Erin. Octoroon. White Slaves of Russia. Ezra Kendall in Weather Beaten Benson 24. Under Southern Skies 2. Eva Tanguy in Samba Girl 3. Human Hearts 4. Emery Stock co. 6-11.

GREENSBURG—ST. CLAIR THEATRE (Frank Good, mgr.): Minister's Sweethearts Feb. 18; pleased fair audience. Way Down East 20; large house; very capable co. Hoyt's A Bunch of Keys 23. Denver Express 25. Isle of Spice. Quincy Adams Sawyer 7. Julia Grey 10. Circus Day 11. Prince of Pilsen 14. Eight Bells 20. Kevne (magician) 22. Marie Walnwright 23. Mama's Papa 28. Gay Old Sport 30. —KEAGGY THEATRE (Frank Good, mgr.): Sam T. Jack's Burlesques 4.

EASTON—ABLE OPERA HOUSE (William K. Dettwiler, mgr.): Kirk Brown co. Feb. 16-18; very strong repertoire. David Garrick 23. Under Red Robe. Monte Cristo. Christian. Two Orphans. Mad Marriage. business good. Typewriter Girl 21; very poor; audience disappointed. May Yohé Vaudeville co. 22; packed matinee; evening good; co. mediocre. Thunder-Nash Stock co. 27-1. Babes in Toyland 2. Paul Gilmore 3.

CLEARFIELD—NEW OPERA HOUSE (T. E. Clark, mgr.): For Fair Virginia Feb. 16; canceled. Verna May co. 20-22; A1 satisfaction; good business. Plays: Queen of Hearts. Tennessee's Partner. Night in Chinatown. Under Southern Skies 23. Bunch of Keys 27; canceled. Mama's Papa 2. canceled until later. Miss Bob White 4. W. J. 10. Mary Emerson 18. Quincy Adams Sawyer 21. Village Postmaster 31. Breezy Time April 6. Beauty Doctor 10. Strollers 12.

DU BOIS—AVENUE THEATRE (A. P. Way, mgr.): Denver Express Feb. 18; pleased full house. Myrtle-Harder Stock opened 20-23 in Slave Girl to S. R. O. Other plays: A Risk of His Life. Girl from West. Quaker Boy. Fisherman's Daughter. Silver Dagger. Surrendered. Old Sleuth; co. strong. When Bell Tolls 3. Bunch of Keys 4. Dora Thorne 6. At Gettysburg 7. Wizard of Oz 9. Keene 14. His Majesty and the Maid 16.

JOHNSTOWN—CAMBRIDGE THEATRE (H. W. Scherer, mgr.): Minister's Sweethearts Feb. 15; good show and business. Way Down East 18; packed house. Wiltou Lackaye in Pit 21; capacity; good performance. Denver Express 22. Struggle for Gold 23. Thomas Q. Seabrooke in Billionaire 24. Hot Old Time 25. Burke-McCann co. 27. 28 and 3. 4. Ezra Kendall in Weather Beaten Benson 1. Isle of Spice 2. Otis Skins in Harvesters.

BELLE VERNON—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Howe's Picture Feb. 10; greatly pleased small house. Stetson's U. T. C. 15; good business and performance. Heart of Texas 17; light business; good performance. Sun's Minstrels 21; excellent performance and business. Minister's Sweethearts 25. To Die at Dawn 27. Sam T. Jack's Burlesques 28. Drummer Boy of Shiloh (benefit K. of P.) 24.

WILLIAMSPORT—LYCOMING OPERA HOUSE (L. J. Flak, mgr.): Liberty Bells Feb. 16; fair audience; pleased; co. not very strong. Eben Holden 18; good business; enthusiastic audiences; characters well taken. Emery Stock co. 20-25; plays first half: Ways of Women. Other People's Money. In Arkansas. Fortune's Fool. Road to Kildare; good, appreciative houses; co. strong; specialties above average. Under Southern Skies 2.

MONONGAHELA—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Heart of Texas Feb. 16; co. and business fair. Stetson's U. T. C. 17; good co. and business. Sun's Minstrels 21; good business. Minister's Sweethearts 24. To Die at Dawn 27. Sam T. Jack's Burlesques 28. For Fair Virginia 2. Aristocratic Tramp 3. Human Hearts 6. Joshua Simpkins 10. Dvorak co. 18-18.

CHARLOTTE—COYLE THEATRE (Robert S. Coyle, mgr.): Bort Duff Feb. 18; light but appreciative audience. To Die at Dawn 21; deserved better; good co. Way Down East 23. Uncle Josh Perkins 25. Sam T. Jack's Burlesques 28. Denver Express 2. Quincy Adams Sawyer 4. Human Hearts 7. Josh Simpkins 9. In Shadow of Galloways 11. Last Rode of Summer 21. Lady Audley's Secret 25. When Women Love 30.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, mgr.): Wiltou Lackaye in The Pit Feb. 16; large pleased audience. Lulu Glaser in Madcap Princess 21; delighted S. R. O. Struggle for Gold 22; big house. Denver Express 23; large receipts. Hot Old Time 24; big business. Thomas Q. Seabrooke 25. Cook-Church co. 27-1. Al. Wilson 2. Dora Thorne 4.

MONESSEN—OPERA HOUSE (A. N. Shuster, mgr.): Stetson's U. T. C. Feb. 18; good co.; large audiences. Verna May co. 20-25 opened in the East. Across the Desert. Two Orphans. Carmen; good co.; full houses. Faust 23. Dr. Jekyll and Mr. Hyde 24. Miss Hursey from Jersey matinee 25. On the Rio Grande evening 25.

FRANKFORT—EMPIRE THEATRE (William B. Allen, mgr.): Roger Brothers Feb. 15-18; pleased large houses; good performance. Very entertaining. Wiltou Lackaye in Pit 21; capacity; good performance. Denver Express 22. Struggle for Gold 23. Thomas Q. Seabrooke in Billionaire 24. Hot Old Time 25. Burke-McCann co. 27. 28 and 3. 4. Ezra Kendall in Weather Beaten Benson 1. Isle of Spice 2. Otis Skins in Harvesters.

NEW CASTLE—OPERA HOUSE (Jacob F. Genkinger, mgr.): Sam T. Jack's Burlesques Feb. 18; poor co.; good business. Bennett-Moulton co. 20-25 (except 24) opened with Daughter of the People. Shadowed Life. Fatal Coin; good co. and business. Pit 24. Factory Girl 28. Sign of Cross 1. Ragged Hero 3. Stetson's U. T. C. 4.

SHENANDOAH—THEATRE (Arthur G. Snyder, lessee; Holy City Feb. 18; large houses. Sophie C. Bradford co. 20-25 in Heart of West. Roanoke. Other Man's Wife; fair houses. Gunner's Mate 24. Under Southern Skies 28. Thou Shalt Not Kill 1. Typewriter Girl 2.

MEADVILLE—ACADEMY OF MUSIC (E. H. Norris, mgr.): Miss Bob White Feb. 20; crowded house; very well pleased. Pittsburgh Orchestra 25. Factory Girl 1. Royal Slave 8. Sun's Minstrels 10. Aristocratic Tramp 13. Village Postmaster 14. Little Homestead 17. Fortune Teller 21.

IRWIN—OPERA HOUSE (H. L. Meerhoff, mgr.): Uncle Josh Perkins Feb. 18; fine performance; ordinary audience. Winter's Minstrels 22; very large house; good performance. Sam T. Jack's Burlesques 23; good house; good performance. For Fair Virginia 27.

HAZLETON—GRAND OPERA HOUSE (Henry Walser, mgr.): Holy City Feb. 17; fairly pleasing; good house. Under Southern Skies 21; good house; satisfactory performance. Liberty Bells 23; excellent performance; two good houses. Mummy and Humming Bird 25. Chicago Stock co. 27-4.

SHARON—MORGAN GRAND OPERA HOUSE (G. Reis, lessee; Lee Norton, mgr.; Eva Tanguy Feb. 16; 18; support; disappointed performance; receipts, \$958. Human Hearts 21; pleased small house. My Wife's Family 22. Factory Girl 24. Ragged Hero 25. Myrtle-Harder Stock 27-4.

COLUMBUS—OPERA HOUSE (John B. Binsinger, mgr.): Struggle for Gold Feb. 16; fair business; pleased. Mummy and Humming Bird 17; good attendance; fine performance. —ITEM: All local industries running full time and balance of season promises good business at Opera House.

TYRONNE—ACADEMY OF MUSIC (G. C. Bocking, mgr.): For Fair Virginia Feb. 15; pleased small house. Under Southern Skies 21; delighted; crowded house; two beautiful stage settings. Sheridan Band Concert 23. Dora Thorne 3. Keene 9. Heart of Texas 11. Brindamour 18.

ERIE—PARK OPERA HOUSE (M. Reis, mgr.): Down by Sea Feb. 16-18; pleased fair audiences. James Kennedy co. 27-4. —MAJESTIC THEATRE (Erie Amusement Co. props.): Under Southern Skies 27. 28. Bertha Galland 1. Madame Schumann-Heink 3. Show Girl 4.

MAUCH CHUCK—OPERA HOUSE (Robert Heberling, mgr.): Miles Feb. 15; fairly good performance; very good house; fair business. Humming Bird 27. Thou Shalt Not Kill 10. Alonzo Hatch co. 13. Wife's Secret 20. Way Down East 23.

ROCHESTER—GRAND OPERA HOUSE (George Chellis, lessee; William Gillman, res. mgr.; Robert Downing in Gladiator 21; fair business and performance. Sam T. Jack's Burlesques 22; fair business; poor performance. To Die at Dawn 24. Uncle Josh Perkins 25. Stetson's U. T. C. 27.

OIL CITY—VERBECK THEATRE (G. H. Verbeck, mgr.): Old Clothes Man Feb. 15; deserved crowded house; business fair. My Wife's Family 18; matinee S. R. O.; evening poor house; well pleased. Factory Girl 2. Village Postmaster 4.

NORRISTOWN—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.; Gunner's Mate Feb. 20; fair business and co. Thou Shalt Not Kill 22; pleased large audiences. Wife in Name Only 24. Mama's Papa 27.

MOUNT PLEASANT—GRAND OPERA HOUSE (J. R. Goldsmith, mgr.): Minister's Sweethearts Feb. 20; fair house and audience. Uncle Josh Perkins 24.

Denver Express 27. For Fair Virginia 28. Struggle for Gold 29. Human Hearts 30. Sun's Minstrels 31. —HERWICK—P. O. OF AN OPERA HOUSE (F. R. Kitchen, mgr.): Joshua Simpkins Feb. 17; fair co. and house. Devil's Lane 18; co. and business good. Holy City 22; co. very good; capacity. Sophie C. Bradford co. 27-1.

LEWISBURG—OPERA HOUSE (H. Eyer Spyker, mgr.): Holy City Feb. 20; large and appreciative audience. Shrew. Not Kill 28. Under Southern Skies 7. Miss Bob White 17. Quincy Adams Sawyer 20.

LEBANON—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Real Widow Brown Feb. 22; good houses; excellent co. Ada Rehan and Charles Richman in Taming of Shrew 24. Dora Thorne 27.

CHAMBERSBURG—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Player Maid Feb. 17; fine performance; fair business; Florence Davis made favorable impression and is well supported. In Shadows of Galloways 24.

BRADFORD—NEW BRADFORD THEATRE (Jay North, mgr.): My Wife's Family Feb. 20; pleased large house. Frisco 27. Corse Payton Comedy co. 28-4. Village Postmaster 7. Circus Day 8.

POTTSTOWN—GRAND OPERA HOUSE (S. Glasgow, lessee; J. W. Gamble, local mgr.): Village Parson Feb. 21; good business. Thou Shalt Not Kill 23.

ASHLAND—GRAND NEW OPERA HOUSE (Richards J. Williams, mgr.): Liberty Bells Feb. 20; very satisfactory performance; good business. Mummy and Humming Bird 24. Under Southern Skies 27.

SHAMOKIN—G. A. R. OPERA HOUSE (J. F. Oaler, mgr.): Liberty Bells Feb. 18; good houses. Gunner's Mate 23. Thou Shalt Not Kill 25. Emery Stock co. 27-4.

DANVILLE—OPERA HOUSE (F. C. Angle, mgr.): Joshua Simpkins Feb. 18; performance; house good. Liberty Bells 21; good performance; large house.

PHILIPSBURG—PIERCE'S OPERA HOUSE (J. F. Driggs, mgr.): Struggle for Gold Feb. 21; poor house. Verna May co. 23-25. Mary Emerson in His Majesty and the Maid 20.

KORTM—SHOOT'S OPERA HOUSE (Charles A. Ensign, mgr.): Peck's Bad Boy Feb. 13; fair house. Down by Sea 20; good house. Bad weather for both performances.

ST. MARYS—TEMPLE THEATRE (John S. Spear, mgr.): Under Southern Skies Feb. 25. Keene 27; canceled. Miss Bob White 1. Bunch of Keys 4 (canceled). Wizard of Oz 10.

WEST CHESTER—ASSEMBLY BUILDING (David Beaumont, mgr.): Dora Thorne Feb. 17; large house; good co. Thou Shalt Not Kill 3.

MT. CARMEL—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Mummy and Humming Bird Feb. 23. Mamie Fleming co. 27-4.

WELLSBORO—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Robert Emmett Feb. 25.

RHODE ISLAND.

NEWPORT—OPERA HOUSE (Cahn and Cross, mgrs.): Ethel Barrymore in Sunday Feb. 17; large and fashionable audience; delightful performance. Stetson's U. T. C. 18; seemed to please good houses. Myrtle-Harder co. 20-25 opened in My Jim to S. R. O.; continued in At Risk of His Life. Tide of Fortune. Fisherman's Daughter. Quaker Tragedy. Slave Girl. Along the Kenebec; excellent business; strong co. and specialties. Marks Brothers co. 27-4 (except 3). Burgmaster 3.

PAWTUCKET—KEITH'S THEATRE (Charles Lovengren, mgr.): Albee Stock co. in Planter's Wife Feb. 20-25; co. without any exception very good. Co. in La Belle Marie 27-4.

RIVERPOINT—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Stetson's U. T. C. Feb. 23. Jessie's Grand Vaudeville co. 20-25.

WOONSOCKET—OPERA HOUSE (Josh E. Ogden, mgr.): Ireland's Own Band Feb. 22; good houses. U. T. C. 24. 25. Katherine Rober co. 27-4.

WESTERLY—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Prior's Band 10.

SOUTH CAROLINA.

FLORENCE—AUDITORIUM (W. J. Wilkins, mgr.): Lyric Stock co. Feb. 16-18. Plays: In Idaho. Tie That Binds. Troubles of Katzenjammer Twins. Mabel Heath; performances excellent; very good co. and business; patrons hope they will return soon.

COLUMBIA—THEATRE (A. P. Brown, mgr.): Slave Girl 10; first-class performance; large and pleased audience. Wizard of Oz 17; good performance; big business. Simple Life 18; small house; bad weather.

GREENVILLE—GRAND OPERA HOUSE (B. T. Whitmore, mgr.): Dr. Jekyll and Mr. Hyde Feb. 14; good co.; fair business. Gordon's Minstrels 16 canceled account wreck on railroad. Thomas Jefferson 1.

SOUTH DAKOTA.

YANKTON—NEW YANKTON THEATRE (M. W. Jencks, mgr.): For Mother's Sake Feb. 17; good house and co. Camille 20; good performance; poor business. Why Women Sin 23. Helen Grantley in Her Lord and Master 4.

TENNESSEE.

NASHVILLE—THE VENDOME (W. A. Sheets, mgr.): Richard Mansfield in Ivan the Terrible Feb. 15; largest house of season. Roselle Knott in Cousin Kate 20; pleased fair audience. Sam Toy 21; delighted large audiences. William H. Crane in Business in Business 22. Chauncey Olcott in Terrence 24. 25.

THE BIJOU (Allen Jenkins, mgr.): Olympia Opera co. in El Capitán and Telephone Girl 13-18; large and well pleased audiences all week. Flaming Arrow 20-25; delighted large houses. Florence Blandley in Street Singer 27-4.

MEMPHIS—LYCEUM THEATRE (Frank Gray, lessee; Chinese Honeymoon pleased fair audience Feb. 20. Elizabeth Kennedy 21. Chauncey Olcott 22. William H. Crane 23. 24. —BIJOU (Benjamin M. Stainback, mgr.): Olympia Opera co. in When Reuben Comes to Town pleased good houses 20-25. Walter & Lewis Sisters 26. —GRAND OPERA HOUSE (A. B. Morrison, mgr.): Lost Twenty-four Hours, by Hopkins' Stock co., 20-25 drew well. Resurrection 27-4.

KNOXVILLE—STAUB'S THEATRE (Frits Staub, prop.): Mabel Paige co. Feb. 13-15. Plays: Little Showaway. Jack's Sweetheart. Egyptian Princess. Chic played small audience 16. Billionaire, with Thomas Q. Seabrooke 17; full house. Murray Comedy co. opened 20-25 in Sign of Four to large audiences.

BRISTOL—HARPELING OPERA HOUSE (Fowler and Taylor, mgrs.): Kersands' Minstrels Feb. 16; pleased fair house. Mabel Paige co. 20-25 opened in Little Showaway. Jack's Sweetheart; pleased good business.

JACKSON—MARLOW THEATRE (Woerner and Tufchelt, mgrs.): Arizona Feb. 15; good performance; small business. Chinese Honeymoon 21. Roselle Knott in Cousin Kate 22.

CHATTANOOGA—NEW OPERA HOUSE (Paul R. Albert, mgr.): Frisco 27. Chic Feb. 15; delighted good house. Sam Toy 22 canceled. Simple Life 23. Chauncey Olcott 27. Sergeant Kitty 8.

TEXAS.

SAN ANTONIO—GRAND OPERA HOUSE (Sidney H. Wells, mgr.): That Little Swede Feb. 12; poor attraction; fair business. Creston Clarke in Monsieur Beaucaire 13; splendid performance; attended well; weather bad. Girl from Kay's 14, 15; disappointing performances; fair business. English Grand Opera co. 16, 17 in Lohengrin. Il Trovatore. Carmen; large and appreciative audiences. Nankerville's Minstrels 18, 19. Grace Van Studdiford in Shrew Feb. 20; 21; 22; 23; 24; 25. Marriage of Kitty 26. Trip to Egypt 27.

HOUSTON—THEATRE (Greenwald Theatrical Circuit Co. lessees; M. C. Michaels, mgr.): Girl from Kay's entertained a large house successfully Feb. 15. Savage's Grand English Opera co. presented Orpheus. Tannhauser well filled house with fascinating, somewhat disappointing. Grace Van Studdiford in Red Feather 16, 17; good houses; bad weather; everybody pleased. Little Swede 18; fair business. Nankerville's Minstrels 20. Two Orphans 23. Melba 24. —EMPIRE: Sapho 13-18; business fair. Indiana Romance 20-25.

FORT WORTH—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Nankerville's Minstrels Feb. 13; fair houses; performance satisfactory. Chinese Honeymoon 14; well balanced co.; fair houses. Chauncey Olcott with his excellent co., presented Terrence; first time here 15, 16 to full houses; performance pleased. Creston Clarke presented Monsieur Beaucaire, matinee and night, 18 to fair houses; inclement weather prevented large business; performance very satisfactory.

DALLAS—THEATRE (George Anny, mgr.): Elizabeth Kennedy in Magda Feb. 13; pleased very appreciative audience. Chinese Honeymoon 15; first time here; big business; co. seemed above average. Creston Clarke in Monsieur Beaucaire 16; good support; paying business. Chauncey Olcott in Terrence 17, 18; fair business; good co. and specialties; songs; support only ordinary. Melba 20. Girl from Kay's 21. Marriage of Kitty 23. Red Feather 24, 25.

TEXARKANA—GRAND OPERA HOUSE (Ehr

lich Brothers, owners and mgrs.): Iris Feb. 13 failed to appear. Chinese Honeymoon 16; immense business; audience somewhat disappointed. Elizabeth Kennedy 17; most finished and meritorious performance; good business. Unique Comedy co. 18. Buster Brown and Manager's Troubles; fair co. large houses. John Griffith 20. Down on the Farm 23. Girl from Kay's 23. Arizona 24. Roselle Knott 25.

GALVESTON—GRAND OPERA HOUSE (Fred G. Wells, mgr.): Savage's Grand Opera co. in Lohengrin enthused fair audience Feb. 13. Grace Van Studdiford and thoroughly capable co. in Red Feather 14, 15 proved one of season's gems, and as such, was cordially appreciated. That Little Swede 16; light house. Nankerville's Minstrels 21. All-Star Cast in Two Orphans 22. Chase's Repertoire co. 23-25.

AUSTIN—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Chauncey Olcott in Terrence Feb. 13; large and very enthusiastic audience; numerous curtain calls. Creston Clarke delighted large audience in Monsieur Beaucaire 14. Girl from Kay's seemed to please; good attendance 16. Nankerville's Minstrels 17; fair business. Grace Van Studdiford in Red Feather 18; big business; excellent performance.

MARSHALL—OPERA HOUSE (James Drake, lessee; R. H. Pattison, mgr.): Magda 8; good business; co. John Griffith 9; good business and co. Chicago Tramp 10; fair business. —ITEM: Best Town in Iris 10 canceled; co. disbanded in Danison. Miss Towne is Marshall young lady and is at present in city visiting her parents.

DENISON—OPERA HOUSE (J. H. Gardner, mgr.): Harrison-Adams Theatre co. Feb. 13-18. Plays: Pearl Without Price. Slaves to Optum. Two Orphans. Hazel Kirtle. Prince of Idaho; good business; co. fair. Kings and Queens Burlesques 21. Damon and Pythias (semi-professional) 24.

TYLER—GRAND OPERA HOUSE (A. Hicks, mgr.): John Griffith in Macbeth Feb. 13; small house; well pleased. Creston Clarke 17; excellent performance; small house. Owens' terribly bad weather; both these cos. have played to extraordinary poor houses.

SHERMAN—OPERA HOUSE (M. Sarazan, mgr.): Chase-Lister co. Feb. 13-18; fair business. Plays: Cloverdale. Man from Arizona. Black Hawk Mine. Pike County Folks. Doctor's Prescription. A Play Without a Name. Savage's Grand Opera co. 26-4.

WACO—AUDITORIUM (Jake Garfield, mgr.): Chauncey Olcott in Terrence Feb. 17; delighted large audience with his fine singing and acting. Girl from Kay's well received 17; good business. Two Orphans 23.

GREENVILLE—KING OPERA HOUSE (Walter Bean, mgr.): Elizabeth Kennedy in splendid production of Magda Feb. 14.

MCKINNEY—OPERA HOUSE (H. W. Warden, mgr.): Harrison-Adams Theatre co. Feb. 20-22. Marvelous Tatem 23, 24.

ORANGE—THEATRE (Mort L. Bixler, mgr.): That Little Swede Feb. 23.

UTAH.

PARK CITY—DEWEY THEATRE (F. J. McLaughlin, mgr.): Two Little Wives Feb. 14; pleased good business. Joseph Jefferson, Jr., and William W. Jefferson in Rivals 21. Over Niagara Falls 5.

VERMONT.

BURLINGTON—THE STRONG (Cahn and Grant, lessees; Harry Thompson, mgr.): Country Girl Feb. 20; co. strong and well balanced; deserving of better patronage. Louis Mann in Second Fiddle 21; good business; audience pleased from rise to fall of curtain. Mabel Cecil co. 27-4. Plays: Parish Priest. Dean B. Worley. Blue Bird. Rachel Goldstein. Nutmeg Match. Queen of Chinatown.

BENNINGTON—OPERA HOUSE (Goldsmith and Word, mgrs.): Louis Mann in Second Fiddle Feb. 24. —LIBRARY HALL (C. H. Prouty, mgr.): National Stock co. 13-18 closed to fair business; co. satisfactory. Bennett-Moulton co. 27-4.

RUTLAND—OPERA HOUSE (Boyle and Brehmer, lessees; Don C. Francisco, mgr.): Louis Mann in Second Fiddle Feb. 23; S. R. O.; receipts, \$692; highly pleased enthusiastic audience. Lorne Elwyn co. 26-4.

BELLOWS FALLS—OPERA HOUSE (John E. Brownsham, mgr.): Louis Mann in Second Fiddle Feb. 17; good business; one of best cos. ever here.

ST. ALBANS—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Harper Brothers 14. Bennett-Moulton co. 13-19. Sign of Cross 24.

BRATTLEBORO—AUDITORIUM (George E. Fox, mgr.): Louis Mann in Second Fiddle Feb. 16; S. R. O.

VIRGINIA.

NORFOLK—ACADEMY OF MUSIC (Corbin Shield, mgr.): Glittering Gloria Feb. 16; fair house and performance. Rogers Brothers in Paris 27. Wizard of Oz 28. —THE GRANBY (L. Joe Le Faucher, mgr.): For His Brother's Crime Feb. 20-25; business good; large fair. Daniel Ryan in romantic and classic plays 27-4.

RICHMOND—ACADEMY OF MUSIC (C. W. Rex, mgr.): Glittering Gloria Feb. 18; co. and business fair. —BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus. mgr.; Daniel Ryan in repertoire 20-25; big business. For His Brother's Crime 27-4.

ROANOKE—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Kersands' Minstrels Feb. 18; fair performance; nice business. Wizard of Oz 23. Chauncey Olcott 1.

PETERSBURG—ACADEMY OF MUSIC (Dan Reagan, mgr.): Sultan of Sulu 6. Viola Allen 8. Alberta Gallatin 9.

WASHINGTON.

TACOMA—THEATRE (Joseph Murphy in Kerry Gow and Shaun Rhue Feb. 12, 13; fair business; co. good. Bonnie Brier Bush 16; good house; J. H. Stoddard was well supported. Silver Slipper 17; fair business; very well staged and played. —LYCEUM (Dean B. Worley, mgr.): Nettle the Newgirl Feb. 12, 13. —ITEM: Work on Auditorium progressing and will be completed before another entertainment. This will be one of best theatres on coast when completed.

NORTH YAKIMA—THEATRE (E. Fournier, mgr.): Edna Wallace Hopper Feb. 16; good performance; fair business. Silver Slipper 18; good co. and business. Joe Murphy 23. Bonnie Brier Bush 2. Paul Gilmore 8.

BELLINGHAM—BECK'S THEATRE (A. C. Secker, mgr.): Edna Wallace Hopper in Captain January and Country Mouse Feb. 11; clever performance; good business. Silver Slipper 16; good performance; fair business. Nettle the Newgirl Feb. 12, 13. —ITEM: Work on Auditorium progressing and will be completed before another entertainment. This will be one of best theatres on coast when completed.

EVERETT—THEATRE (Ed C. Mony, mgr.): Joseph Murphy in Kerry Gow (sings like) Feb. 18. —CENTRAL THEATRE (Harry R. Willis, mgr.): Londale co. Feb. 13-18; good co. and business.

WALLA WALLA—LA VERNE'S STAR THEATRE (Fennell and The Indian Feb. 13-18; fair business; co. pleased.

WEST VIRGINIA.

WHEELING—COURT THEATRE (E. B. Franzheim, mgr.): German Theatre co. Feb. 15, 16; good business. Lulu Glaser in Madcap Princess 20; capacity. Billionaire 22; big house. The Pit 23. Florence Davis 24. Stetson's U. T. C. 25. Little Johnny Jones 27. Sign of Cross 1. Howe's Pictures 3, 4. —GRAND OPERA HOUSE (Charles A. Feinbr, mgr.): Ragged Hero 16-18; fair business. Hot Old Time 20-22; S. R. O.; very performance. From Rags to Riches 23, 24. Too Proud to Beg 27-1. His Majesty and the Maid 24.

CLARKSBURG—TRADERS GRAND OPERA HOUSE (L. S. Hornor, mgr.): Van Dyke-Eaton co. Feb. 13-18. Plays last half: East Lynne. Jesse James. Faust. Dr. Jekyll and Mr. Hyde; pleased S. R. O. Florence Davis in Player Maid 20; excellent attraction; poor house. Bunch of Keys 22. Parish Priest 25. Jerry from Kerry 26. Way Down East 1. His Majesty and the Maid 4. For Fair Virginia 6. Fortune Teller 8. At Old Cross Roads 10. Last Rose of Summer 13. Wizard of Oz 16.

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FAIRMONT—GRAND OPERA HOUSE (J. E. Powell, mgr.): Little Homestead Feb. 15; pleased fair business. Under Southern Skies 19; excellent co.; good house. Hoyt's Bunch of Keys 20; well received; fair house. Wiltou Lackaye in Pit 22. Player Maid 23. Way Down East 28.

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